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THE JAPAN MAGAZINE

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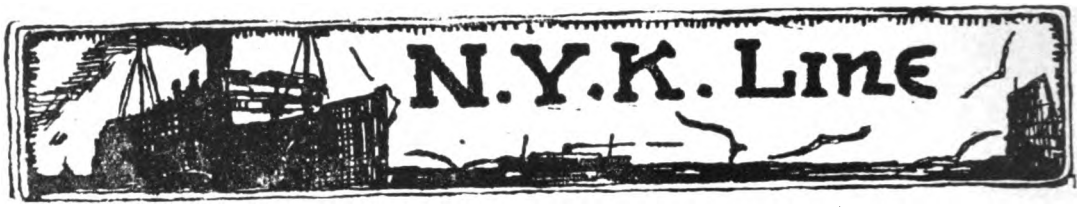

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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Their Royal Highnesses, the Crown Prince and Crown Princess of Sweden, welcome guests of Japan

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Entering the inner grounds of the Grand Shrines of Ise.

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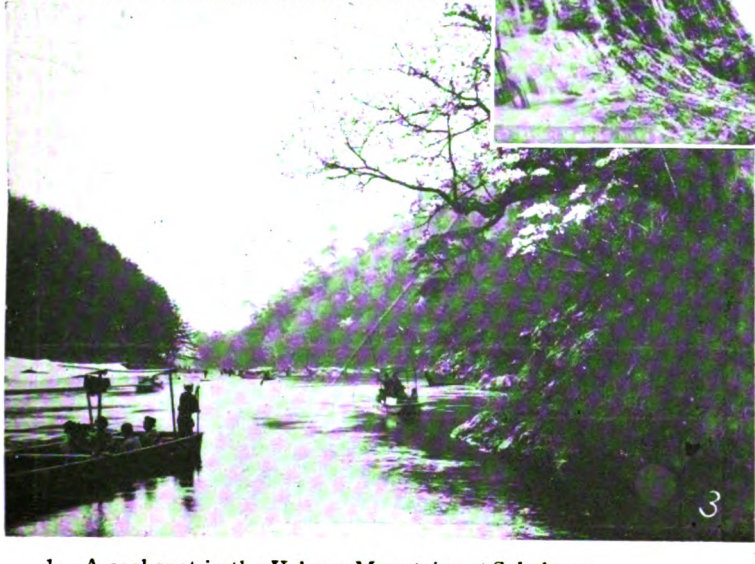

1. A cool spot in the Hakone Mountains at Sokokura.
2. One of Nikko's famous waterfalls, Kirifuri.
3. Summer boating on the Hozu River near Kyoto.

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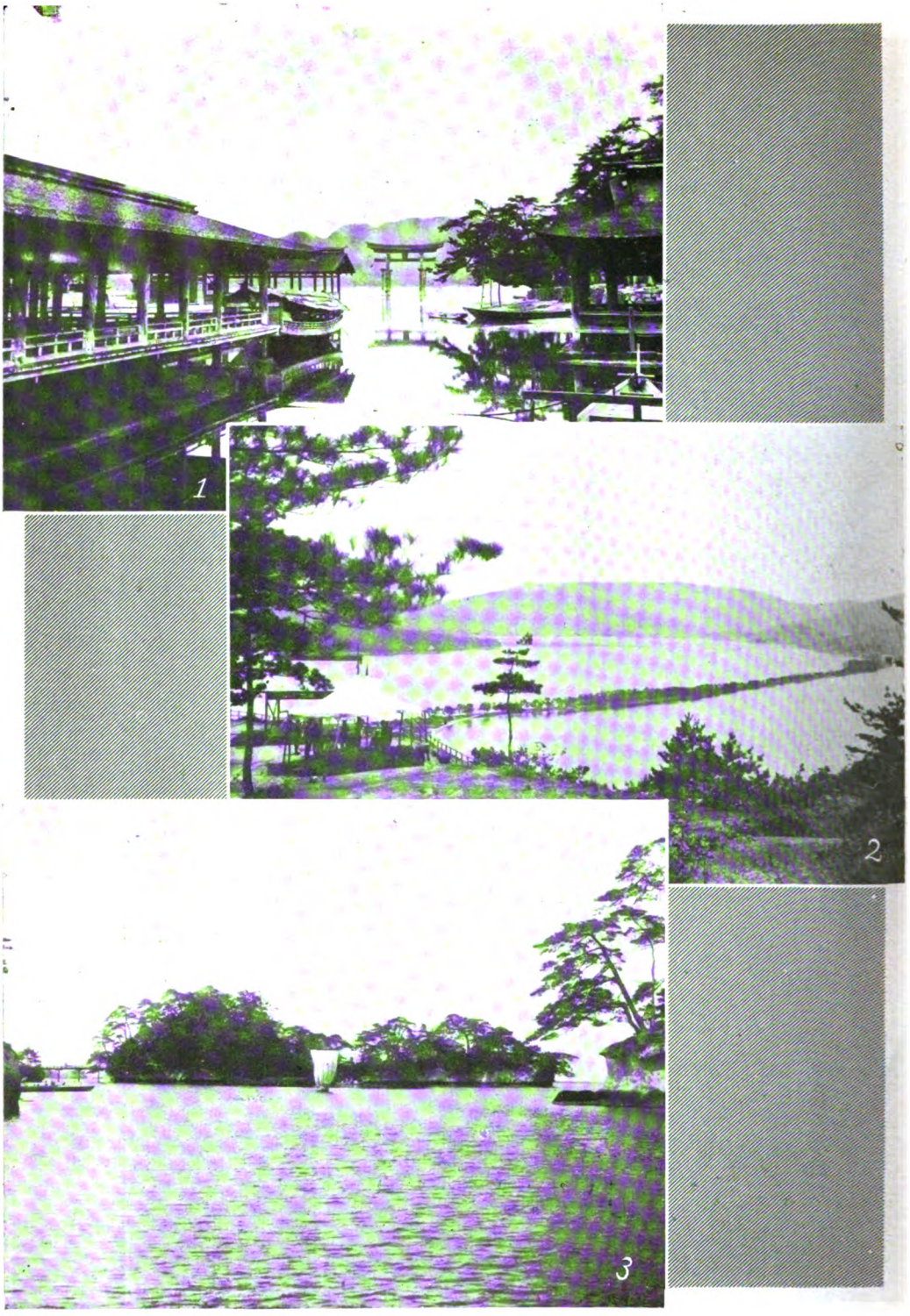

Japan's three premier places of scenic beauty.

1. Itsukushima. 2. Amano-hashidate. 3. Matsushima.

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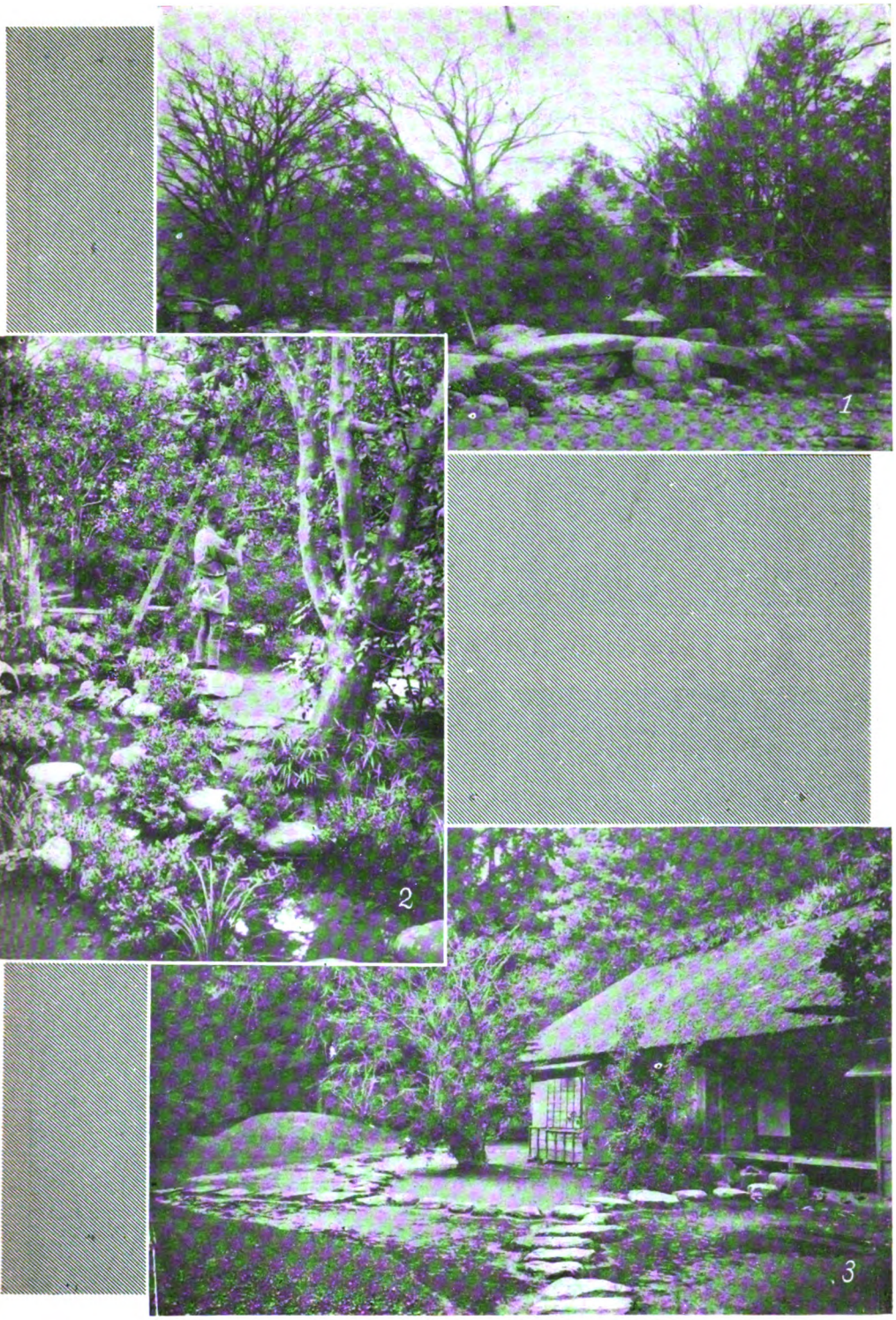

The gardens of Japan have a unique fascination. These vignettes pick out random spots of beauty.

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The century-old solemnity of the Shrines of Nikko.

The famous lantern avenue of the Kasuga Shrine at Nara.

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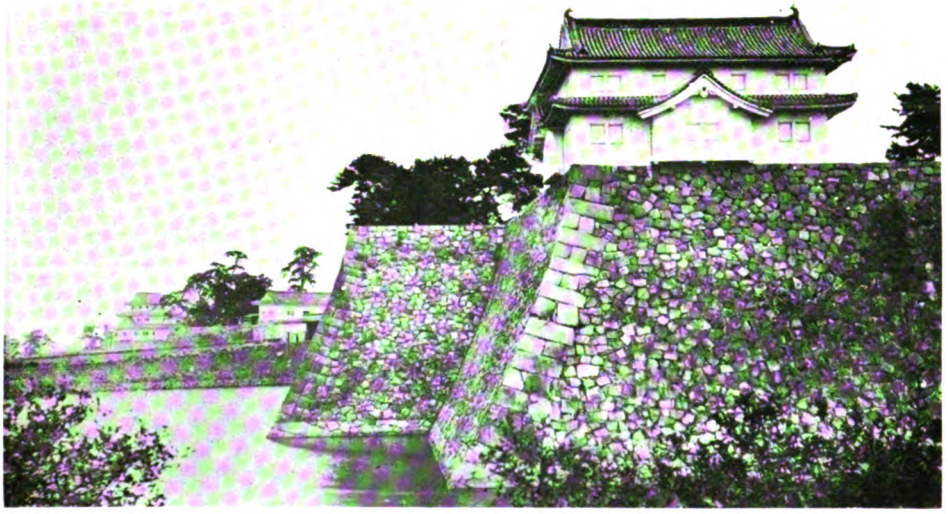
This striking photograph portrays in beautiful contrast the cherry blossoms and ancient pagoda in Ueno Park, Tokyo.



The great Hideyoshi's stronghold in feudal times; remaining walls and battlements of Osaka castle.

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The New Mayor of Tokyo:
Mr. Takio Izawa.

Mr. Mannoshin Kamiyama, who succeeded Mr. Izawa as Governor General of Formosa.

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The Crown Prince and Princess of Sweden

H. R. H. Crown Prince Gustavus Adolphus of Sweden, accompanied by his consort, is visiting Japan this September. They are heartily welcomed as national guests, and especially on account of the friendship between Japan and Sweden.

The Prince was born in Stockholm in 1883 and is thus still in his early forties. His father is the present King of Sweden and his mother, Queen Victoria, was a princess of Baden. His first-wife was a daughter of Prince Arthur of Connaught, granddaughter of Queen Victoria of Great Britain, and elder sister of Princess Patricia of Connaught. They were married at Windsor Castle on June 15, 1905. The Crown Princess died in 1920 after a short illness. From his first marriage the Prince has five children, four boys and one girl.

On his father's side Crown Prince Gustavus Adolphus is a great-great-grandson of one of Napoleon's generals, Jean Baptiste Bernadotte, Marshal of France and Prince of Ponte Corvo. On his mother's side he can trace his ancestry back to the historic Vasa Dynasty, originally a Swedish noble family, which in the 16th and 17th centuries gave Sweden its great kings, Gustav I, Gustavus Adolphus, Carl Gustav X, Charles XI and Charles XII. They made Sweden the northern European empire, encircling the Baltic.

On November 3, 1923, the Crown Prince was married in London for the second time, to Lady Louise Alexandra Marie Irene, born July 13, 1889, daughter of Prince Louis of Battenberg, ranking admiral of the British Navy at the outbreak of the world war, and later created Marquis of Milford Haven by King George of England. Her mother is Princess Victoria of Hesse, a sister of the late Empress Alexandra of Russia and a daughter of Princess Alice, Queen Victoria's oldest and favorite child. The Crown Princess is thus a first cousin of Queen Victoria of Spain. Her brother, Lord Louis Mountbatten, accompanied the Prince of Wales on his visit to Japan in 1922. During the war Crown Princess Louise served as a nurse in a French military hospital. Her father being a naval officer, she was brought up in the traditions of the British Navy.

Practically all of the Bernadottes have been men of scholarly achievements. The Crown Prince's grandfather, Oscar II, was known as Europe's most learned monarch and examples of both his verse

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and prose are found in nearly all Swedish anthologies. His elder brother, Charles XV, who preceeded him on the throne, was not only a poet, but also an amateur painter of talent, while another brother Prince Gustaf, who died at an early age, was a composer of music that is popular on concert programs. Though better known as a sportsman, hunter and tennis player, King Gustav V succeeded his father as honorary president of the Academy of Music and all his life he has been an active patron of art and literature.

His second brother, Prince Carl, has had a military career and he is now head of the Swedish Red Cross and honorary president of the International Red Cross at Geneva.

A third brother, Prince Eugene, ranks high among Swedish artists as a painter of landscapes and water colors. His exhibits last year at Stockholm, as well as at Oslo and Helsingfors, the capitals of Norway and Finland, attracted crowds, and won high opinions from the most out-spoken critics. The younger brother of the Crown Prince is not only a poet and novelist, but a dramatist of rank, the play reviewer for a Stockholm weekly and one of Sweden's most popular radio speakers and lecturers.

Besides his personal interest in archaeology and his military training, the Crown Prince is honorary president of the Swedish Export Association, and in addition has lent his patronage to athletics and physical culture enterprises and exhibitions. Of the Tercentenary Exposition in Gothenburg in 1923 he was the honorary president and last summer he accorded his patronage to the American tour of the Stockholm University Student Singers. During the month of August he followed every day the proceedings of the Universal Conference on Christian Life and Work at Stockholm and at the closing session delivered an address that earned for him the title of a modern "Most Christian Prince." From his grandmother, Queen Sophia, he has, in fact, inherited a religious temperament and an uncle, Prince Oscar Bernadotte, who renounced his rights to the throne in order to marry one of his mother's ladies in waiting, Ebba Munck of Fulkila, has given his life to the Y.M.C.A. and the Salvation Army movements in Sweden. Their oldest daughter, Elsa Bernadotte, a first cousin of the Crown Prince, visited the United States and Japan last year as a delegate to the Y.W.C.A. convention in Washington and is now head of that organization in Sweden.

It is learned that from his early youth, the Crown Prince has been interested in archaeology and the history of ancient art. He made important explorations in Sweden and sent archaeological expeditions to Greece. He also made plans for others to be sent to Central Asia and the Near East. His love of democratic ideals is another striking characteristic which he inherited from his father, who inculcated these ideals in his two sons, Prince Gustavus Adolphus and Prince William. The Princes also inherited a love of outdoor sports, and the Crown Prince soon distinguished himself as a good skater and swimmer and also as an expert gymnast. In 1915, he qualified for a winner of the Swedish gold medal, given to no one but those who pass certain tests as all-round athletes.

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In the meantime, the Prince has been supporting with all his heart the scheme of placing organized athletics within the reach of every Swedish young man and woman. It is said that he now leads about three hundred thousand young athletes in the country.

He is highly popular in England.

The Crown Prince, as is his father, is a worthy representative of the Bernadotte line that has given Sweden its kings for over a century.

Every preparation has been made by the Imperial Court of Japan to accord the royal couple the warmest possible welcome. There are not so many flowers in the summer as in the spring, there are no cherry blossoms to gladden their eyes; yet the scenery peculiar to summer in Japan and the abounding sights in noted places will be some compensation. As an archaeologist and a collector of fine art objects, the Crown Prince will no doubt be interested particularly in various places and products in which Japan is so rich.

Swimming and water sports are nowhere more popular than in Japan.

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Current Thought and International Relations

An Address by Baron Shidehara, Minister for Foreign Affairs of Japan.

The following is the substance, in translation, of an address delivered by Baron Shidehara, Minister for Foreign Affairs, at the sixth general meeting of the League of Nations Association, in Tokyo.—*Editor.*

IT may be observed that political and economic circles in Europe show prospects of stabilization with the definite adoption of the Dawes Plan, following a period of great derangement consequent upon the world war. Further improvement of the situation has been noted with the conclusion of the Locarno Treaties.

The Dawes Plan and the Locarno Treaties are, of course, important, but people seem to have expected too much from them. When those treaties were concluded, they gave rise to an optimism as if a millenium had been in sight, and when lack of harmony was discovered among the powers on the question of permanent seats in the Council of the League of Nations, public sentiments went to the other extreme apparently concluding that the treaties had come to nothing.

It seems to me, however, that both these optimistic and pessimistic views were beside the mark, and due to a misunderstanding of the true value of the treaty. Treaties do not make the times: the times make treaties. Treaties can be made by a stroke of the pen, but any change of the times is a slower process. International jealousy and distrust fostered for centuries cannot be swept away in a day, and they are liable to manifest themselves, from time to time, in bold relief.

Sir Henry Wotten, British Ambassador at Venice in the Seventeenth Century, is said to have remarked in a humorous vein: "Ambassador is an honest man sent to lie abroad for the good of his country." This biting satire was directed at the underhand diplomacy of the period.

A wise saying of President Lincoln, often quoted, is: "You can fool all of the people some of the time, and some of the people all the time, but you cannot fool all the people all the time."

Now-a-days, when the facilities of communication are so developed, and human knowledge has so advanced, it should be difficult for any one to fool any section of the people even for a moment. I do not believe that sharp, dishonest diplomacy has had any success in modern international relations for any length of time.

Even today, however, there seem to be not a few people who, wedded to the mistaken ideas of long years past, still believe in the Machiavellian methods as a secret of success in diplomacy, and who assume that individual relations and international intercourse are governed by

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different codes of morality.

In such a state of affairs, it is no easy task to approach the final goal of enduring peace. Many complexities stand in the way. That evolution is proceeding, however, seems evident from the visible trend of popular opinion.

The simple fact that the League of Nations came into being and is actually in full play eloquently tells of the progress which the world has made. Before the world war, there had been suggestions for a league of nations or other similar associations to enforce peace, but they had not sufficiently materialized as to form subject of official discussion among the powers.

Then came the disasters and horrors of the great war which awakened the conscience of mankind to the necessity of preventing the repetition of such catastrophes, with the result that the Covenant of the League of Nations was incorporated in the very beginning of the Treaty of Versailles. As a matter of fact, the League owes its inception, not so much to President Wilson, or Premier Lloyd George, as to the trend of public opinion and the progress of the world.

Disarmament is one of the most important objects of the League of Nations. Limitation of naval armaments was provided for in the Treaty of Washington of the five great sea powers, but even that treaty does not cover all phases of the problem relating to the navy.

The question of the limitation of land and air forces has been considered repeatedly by various organs of the League of Nations, but nothing definite has yet been decided on. A conference will shortly be held at Geneva to take up the question, but what it will achieve remains yet to be seen.

A general survey of the course of events, however, will disclose that the world is now on a fair road to progress. Today, no country would openly oppose disarmament in principle, if it could. Nor could it so oppose, if it would. A different situation prevailed at the international peace conference of The Hague twenty years ago, when a military expert, rattling his sabre in a threatening fashion, declared that the conference should not be permitted to touch in any manner the plans of national defence required by his country. In consequence, the disarmament question had to be dropped.

A remarkable change has since taken place in the attitude of the powers on the subject. Whenever proposals are made for the call of a conference looking toward disarmament, they are sure to meet a sympathetic response from all sides. Some countries may feel less convinced at heart. In no case, however, will they offer open opposition; they will seek some other excuses for not giving active support.

To cynical observers, this frame of mind may seem to be a form of hypocrisy. But even hypocrisy is more commendable than the entire absence of scruple. It is no doubt the compelling force of public opinion that has made it impossible for any nation to express itself directly opposed to disarmament; and this significant fact again testifies to the progress of the world.

Disarmament may not be attained for some years yet, but the conscience of mankind will not rest until success is

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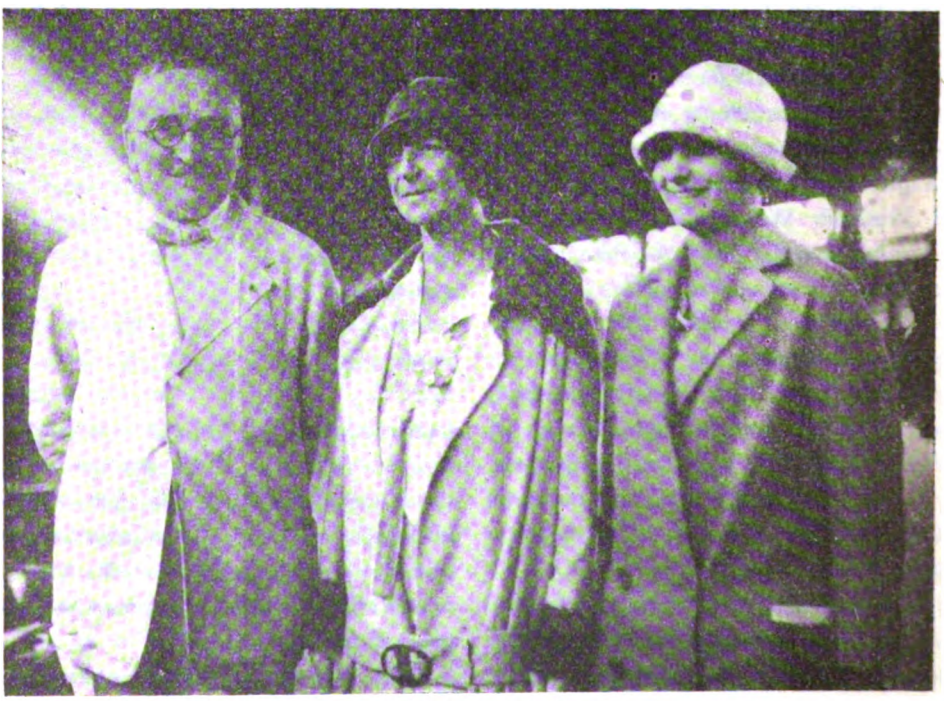
eventually achieved.

The League of Nations at the present stage may not be without shortcomings. It is now, however, spreading its roots in every direction of human activity, and it cannot fail to gain in power and usefulness as years roll on.

It need hardly be reiterated here that Japan has definitely committed herself, both conventionally and morally, to cooperate with other members of the League for the furtherance of the common objects.

Japan's League of Nations Association has been exerting itself to promote the objects of the League in concert with similar associations in various countries. Grant of subsidy, approved by the Imperial Diet at the last session, has added to the magnitude of the responsibilities with which the Association is charged.

As one entrusted with the direction of foreign affairs, I desire to express my sincere gratification for the past achievements of the Association and to extent my best wishes that further success shall attend the activities of this body.



Madame E. Herriot, who visited Japan in July (center) and the French Ambassador, M. Claudel (left).

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Places of Interest in Japan

THE visit of the Crown Prince and Princess of Sweden to Japan is awaited with much enthusiasm by all Japanese, who hope that Their Royal Highnesses will, among other things, enjoy the scenic beauties of this country. Following is a short description of places of interest expected to be on the royal itinerary through Japan.

Nikko.—Nikko is about 3 hours by train north of Tokyo. Here is situated the world-famed Toshogu Shrine. A Japanese proverb says, "Do not say 'kekko' (excellent) until you have seen Nikko". The shrine is at the foot of the beautiful Nikko mountains. Nature's art is displayed at its best here. The shrine, with the lovely landscape as a background, a marvel of human art. The shrine is dedicated to Ieyasu, first of the Tokugawa shoguns, and is ranked as a grand state shrine.

When the visitor passes through the torii or shrine entrance arch, he confronts the Yomei-mon gate. This gate is said to be the climax of the artistic skill of Japan, being popularly called the "Higurashi-mon", or "day-spending gate", because one is not tired even by spending a day looking at it. It is dazzling in its brilliancy. The inner gate beyond the Yomei-mon also is famous. In front of the sanctuary stand four columns cinnabar-varnished each of which is said to have cost 80,000 ryo at the time of their erection. Within are the inner temple, kuden, and sanctuary, all superb. Near the Kara-mon, or Chinese gate, stands the Neko-no-mon or Cat's gate, famous for the figure of a sleeping cat carved on it, one of the masterpieces of Hidari (left-handed) Jingoro, a noted sculptor of old Japan.

On an eminence behind the shrine stands the impressively simple tomb of the great Ieyasu.

Near the Toshogu Shrine stands the Futaara Shrine, dedicated to the god Oanamuchi-no-mikoto. The main gate, sanctuary, and sacred dance hall are all elaborately built.

The Taiyuinden is the shrine-mausoleum of the third shogun, Iemitsu. The Nio Gate, Niten Gate, drum tower, bell tower, and Yasha Gate of the shrine are magnificent.

On all these buildings was lavished all the artistic genius of old Japan.

The Tamozawa detached palace, in this neighbourhood, commands a splendid view, and it is expected that the Swedish Crown Prince and Princess will and stay Princess over night there.

Kegon Waterfall, Chuzenji Lake.—Of the natural views of the Nikko region, those specially worthy to see are the Kirifuri waterfall, Urami waterfall, Kegon waterfall, and, half way up the mountain, Chuzenji Lake, with its picturesque scenery. Around the lake are many villas of foreign residents. About 3 ri further up the mountain one reaches the main Futaara Shrine, on the summit of Mt. Nantai. The Yumoto hotspring is in this vicinity.

Matsushima.—About 9 hours north of Tokyo by train is Matsushima (Pine-clad Islands) scattered about the bay of that

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name. This, one of the three great scenic views of Japan, is near the city of Sendai.

Kairaku-en, Kenroku-en.—At the northern terminus of the railroad line from Tokyo is Aomori, whence connecting steamers go to Hokkaido. Near Aomori is the romantic forest-lined Lake Towada. By the East Coast Line Mito is reached. Here is the famous Kairaku-en, one of the three great parks of Japan. Going by the Shinetsu line from Ueno station, Tokyo, to Kanazawa on the west coast, the equally noted Kenroku-koen park is to be seen. In about 2 hours from Ryogoku station, Tokyo, the renowned Fudo-san temple may be visited, at Narita. Further on the same line, alighting at Sahara, there is the Katori Shrine. Across the Tone River and the Kagami-ga-ura Lagoon, where the naval aerodrome is located, stands the ancient Kashima Shrine. These two shrines are of great sanctity, and in their precincts stand giant pine and cryptomeria trees. After them two great battleships of the Japanese navy were named.

Lake Suwa, noted for skating in winter, and skiing in the vicinity, is reached by the Central line, from Iida-machi station, Tokyo. Further on, on the West Central line, is the Kiso River valley region, famed for its scenery and forests. The picturesque lake region, at the base of Mt. Fuji, is reached by alighting at Otsuki station on this line.

Kamakura and Hakone.—A little over an hour's train ride from Tokyo down the Tokaido line is the ancient feudal capital Kamakura, abounding in beautiful scenery and historical associations. Here stands the famous Daibutsu, or great image of Buddha. Kamakura is one of the most popular sea-bathing resorts in Japan.

It takes about 3 hours from Tokyo to the hot spring resorts of the Hakone mountains, including Miyanoshita, where the world famous Fujiya Hotel stands. Beautiful Ashinoko Lake lies in these mountains, gorgeous in spring with cherry flowers and with maples in autumn. In olden days a barrier stood here for the examination of travellers. Not far from here are the noted hot springs of Izu, including Atami, Ito, etc.

Mt. Fuji.—Somewhat apart from the Hakone mountains stands the sacred mount, Fuji-yama. Fuji, and the cherry flowers, are considered to symbolize the spirit of Japan. The mountain is 12,400 feet high. On the summit is a shrine. Numberless people climb it yearly, in the summer. Fuji is famous for its graceful shape. The Shiraito waterfall is in the vicinity.

Kyoto.—Kyoto is the old capital, where for centuries the Emperors, until the late Emperor Meiji, dwelt. No wonder the city is full of historical interest. The Emperor Kammu settled the imperial capital here. Buildings here displaying the best of old Japan's fine art are Kinkakuji, Ginkakuji, Chionin temple, Higashi-Honganji temple, Nishi-Honganji temple, Rokkakudo, Sanjusangendo, etc., a kaleidoscope of buildings representing events during a thousand years. The Heian Shrine is a recent structure, erected in 1895. In front of it are replica buildings of the Taikyoku-den and Otenmon Gate, built by the Emperor Kammu when he established the imperial palace in Kyoto.

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Near Kyoto is the Arashiyama hill, widely known for its cherry blossoms and the Hozugawa rapids. Momoyama, also near Kyoto, is the site of the wonderful Momoyama palace built by Hideyoshi. Now at Momoyama are the mausolea of the Emperor Meiji and his consort. Uji is the home of the best green tea. In Uji are Byodo-in, Koseiji temple and the Agata Shrine, all characteristic of the fine art of old Japan.

Osaka.—About an hour from Kyoto is this, the foremost commercial and industrial center of Japan, and, next to Tokyo, the greatest city. The ruins of Osaka castle, headquarters of the great Hideyoshi, the Napoleon of Japan, should be visited. Shitennoji is a very old temple of the Tendai sect, founded by Shotoku Taishi, one of the wisest princes of ancient Japan. Not far from Osaka are summer resorts, Sumiyoshi, Hamadera, and Sakai, with fine sea-and landscapes, also the noted hot springs Arima and Takarazuka.

Nara,—from Osaka in about 1½ hours, was the capital prior to Kyoto. It was called Nanto, capital of the south. Here the Kasuga Shrine is widely known. Tame deer roaming about the grounds approach visitors to the shrine. The number of sacred lanterns of Kasuga is 988 metal, and 1,789 stone lanterns.

Other famous temples in or near Nara are Todaiji, Nigatsudo, Sangetsudo, Shoso-in, Kofukuji, and Horyuji. In the grounds of the Todaiji temple is the Daibutsu, the greatest image of Buddha in Japan.

Nagoya,—is reached by train from Kyoto in about 5 hours. In this city still remains intact the castle erected by the illustrious warrior Kato Kiyomasa. The two gold dolphins that decorate its roof are the symbol of the city of Nagoya. Near the city is the great shrine of Atsuta.

The Grand Shrines of Ise,—are 4 hours train journey from Nagoya. The shrines are the center of Shintoism in Japan. They comprise the Naigu and Gegu, at the city of Yamada, dedicated to the deities Tensho-daijin and Toyouke-daijin, respectively. It was over 1,900 years ago that Ise was selected as the location of the great shrines and the buildings first erected. The buildings are renewed complete every 20 years. The shrines guard the sacred mirror of the Imperial House, symbol of the Sun Goddess Amaterasu-O-Mikami, ancestress of the Imperial line,—and one of the three treasures of the Empire. In the precincts hundreds of giant cryptomeria trees stand, while the clear stream of the Isuzu River ripples past. There is an atmosphere here of sanctity and tranquil solemnity that can be experienced nowhere else in Japan.

Cormorants of the Nagara River.—Near Gifu city is the Nagara River, with fine views. On the river the noted fishing with cormorants is carried on in summer and early autumn. Ayu, or sweetfish, are caught. At night the cormorant keepers go out fishing in boats, in which fires are lighted. The fishermen let loose a half dozen or so of the birds in the water, with cords tied around their necks. The men skillfully handle the cords, so as to let the birds swim in the water and catch the fish, but not to swallow them. In the season, the river is crowded with people.

The Grand Shrine of Izumo.—This great fane is reached by taking train from Kyoto along the Sanindo line. On the

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way, at Genbudo, is a mysterious cave formed of fantastic rocks. The shrine is dedicated to the god Okuni-nushi-no-Mikoto. The founding of the shrine is traced back to the mythological age. It is next in importance to the Grand Shrines of Ise and the Atsuta Shrine at Nagoya. It is surrounded by hills on three sides, covered with ancient pines.

Amanohashidate.—Near Maizuru is Amanohashidate, which with Matsushima and Itsukushima, form the three finest scenes of Japan.

Kobe,—is the premier trading port of Japan. Continuing to the west there are unfolded the manifold beauties of the Inland Sea, seen to advantage from the windows of the train, especially between Kobe and Himeji.

Suma, Maiko and Akashi,—have lovely seascape scenery, where green pine trees mingle with the white sands on the beach. From Maiko, across a narrow strait is seen Awaji island. Himeji is famous for its castle.

Koraku-en,—at Okayama, is one of the three famous parks of Japan. Hiroshima is the most flourishing of the Inland Sea cities.

Itsukushima, or Miyajima.—About 1 hour's trip from Hiroshima is Miyajima, or the Itsukushima shrine, one of the three most beautiful views of Japan. The sanctuary and torii stand on a shoal, and at high tide the sea overflows the foundations, creating the appearance of a mirage. On the hill behind the shrine is a dense grove of maples, among which tame deer approach visitors.

About 6 hours ride further on is Shimonoseki, at the western tip of the main island, historically famous, as the Heike family was annihilated in a sea fight here in the Gempei period. The Sino-Japan treaty was signed here, at the conclusion of the war with China. Shimonoseki is an important trading port.

Shikoku and Kyushu.—In Shikoku island, the Kotohira Shrine, with its splendid buildings and environment, and grand outlook, also the Dogo hot springs, are worth visiting. Also there is a fine park at Takamatsu. In Kyushu, Hakata can be reached in about 3 hours from Moji, opposite Shimonoseki across the strait, where are relics of the Mongols' invasion and Hideyoshi's expedition to Korea, also of the Empress Jingo's expedition to Korea. Near Hakata at Dazaifu is the Temmangu Shrine, dedicated to Sugawara Michizane, famous statesman of old. About 6 hours from Moji is Beppu, a world famous hot spring and bathing place. Near Kumamoto is the active volcano Aso, well worth climbing. Kagoshima, on the other side of the island, was the seat of the great Satsuma family, whose clan still remains an important force in present day politics. The present Crown Princess Naga-ko is a descendant, on her mother's side, of the Satsuma house.

Tokyo.—In the capital itself there are numberless places that should be visited, important among them being the splendid Meiji Shrine, built a few years ago by the citizens of Tokyo to enshrine the spirit of the great Emperor Meiji, the spacious grounds around the imperial palace, Shiba and Ueno Parks, where stand numerous mausolea of the Tokugawa shoguns, the Imperial University, the great wrestling amphitheater at Ryogoku, and nearby, the Hifukusho, where 32,000 persons were

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burnt to death in the great earthquake fire of 1923.

In their season, the glorious cherry blossoms are the predominant feature of the landscapes of Japan. They are dear to the Japanese people because of the graceful manner in which they pass away, after being in full bloom for but a few short spring days, generally compared to a warrior facing death with perfect calm. The spirit of Bushido is eloquently expressed in an old poem that every Japanese knows:

What is the spirit of Japan?
'Tis the wild cherry blossoms
Shining in the morning sun.

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The Inauguration Shrine and Its National Treasures

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The Itsukushima Shrine and Its National Treasures

JAPAN'S three scenic beauties are Ama-no Hashidate, Matsushima and Itsukushima. Of these, Ama-no Hashidate is situated in the center of the mainland of Japan, while Matsushima lies in the east of the island, and Itsukushima in the western part of the same island.

There is one striking feature in all these three beauty spots. It is that mountains and the sea are contrasted to advantage, and that the shrines or temples in these surroundings add to the beauty of the scenery.

Ama-no Hashidate presents a beautiful scene with excellent lines. Matsushima's beauty should be viewed on a flat plane, while Itsukushima is to be appreciated in the three dimensions.

Especially, Itsukushima forms a pleasing harmony of the three beauties of the sea, mountain and shrine architecture presenting scenic beauty in purely Japanese style.

Lying on the Inland Sea, a spot loved for its beauty by Westerners, the island of Itsukushima has for its background Mount Yasan, covered thick with towering trees. Between the mountain and sea stands the Shrine, the largest in Japan. The ancient structures lie in a long line facing the sea, forming a scene like a dreamland.

To add to the attractions of the spot, a number of deer are at liberty in the shrine compound. It is a picture of peace. A noted member of the French Academy who admired the beauty of the island, wrote in his diary as follows:

"Throughout my life I have never experienced so pleasant a sensation as at this place. Here on the island neither human beings nor animals entertain the slightest sense of fear. A pretty little girl throwing a cake to a deer under the cherry-trees is the epitome of beauty."

The Shrine was designed at the order of Taira-no Kiyomori, the noted statesman in the Gembei period in the 12th century. The plan of the architecture is still kept at Itsukushima. Though three times destroyed by fire, the buildings were reconstructed each time. The first reconstruction took place during the reign of Emperor Tsuchimikado in the era of Kenyei, A.D. 1206, and the second reconstruction in the era of Teio, or 1222, when Emperor Juntoku ruled the country. The third and last reconstruction was made during the reign of Emperor Kameyama in the era of Bunyei, 1264-74.

All these reconstructions were made from the same architectural design as the first structure. The architectural features of the days of Taira-no Kiyomori are, therefore, well reflected in the present structures at Itsukushima.

The outstanding feature, its artistic worth, is that the sea is made the site upon which the buildings stand. The reason for this unusual site may be partly due to the fact that the island is covered with granite, and it is hard to dig in the ground for building purposes. But there is still a greater reason for building on the

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sea. The designer seems to have hit upon this idea to add to the beauty of the architecture through this unusual project. The large torii in the sea is based on the same idea.

Another feature is the original skill with which the structures are distributed. The long bridges which connect the winding galleries with the shrine halls are an example. The shrine at Itsukushima and the Howo-do of the Byodo-in at Uji are outstanding monuments to the architecture of the Heian period. This idea may have been adapted from buildings put up along certain lakes in China.

The third feature of the shrine buildings is their grandeur. It is the largest shrine in Japan. The main hall covers a total space of 85 tsubo, and the oratory occupies 108 tsubo. A total floor space of more than 3,000 tsubo is covered by all the shrine structures. The wooden beam on top of the torii is 75 feet long.

The fourth feature of the shrine is the unusually large number of fine buildings. The Department of Home Affairs protects ancient buildings of great worth against damage, and orders protective repairing for such buildings. Twenty nine structures in the Toshogu Shrine at Nikko, 28 of the Kami Kamo Shrine at Kyoto, and 28 of the Horyu-ji Temple in Yamato Province are among them. But the Itsukushima Shrine has the honor of having 31 structures so kept intact for permanent preservation. This fact alone would be sufficient to gauge the worth of the buildings at Itsukushima.

The fifth feature of the Itsukushima Shrine is that the architectural styles of the different eras in which the buildings were reconstructed are well preserved. It is known that every time the buildings underwent reconstruction new architectural styles were added, including those of the periods of Kamakura, Ashikaga, and Momoyama, to say nothing of that in vogue at the time Taira-no Kiyomori ordered the construction of the Shrine.

The style of the Heian period is found in the low structures supported by big round posts with the eaves on a slow slope. The principal supporting posts are painted in deep red, while the rocking balustrades are in vermilion. The lattice windows with straight lines are painted in greenish blue. These are features of the Heian period.

The taste of the Kamakura period finds expression in the Maroudo shrine structure. There are always the decorations of kumimono on top of the supporting posts. Between these decorations are other decorations called kaerumata resembling a frog's legs.

Five-storied pagodas and other towers called Taho-to are peculiar to the style of the Ashikaga period. They serve to create a pure Japanese atmosphere for the surroundings in which they are located. Of these ancient structures, there are two distinct styles. One is the Chinese and the other Japanese. Those constructed in the Nara period and thereafter are of the Japanese type, while those built before Nara are in the Chinese style as introduced to Japan from Sung during the Kamakura period, it being of a lighter mood than those of the Japanese style. The two towers at Itsukushima are the only ones in Japan which serve as good examples of Japan's ancient architecture of towers. They are said to have been erected in the second year of Tenan, or

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A.D. 858.

The height of splendor and luxury that marked the prosperous days of Toyotomi Hideyoshi of the Momoyama period is shown in the Senjokaku, or the Hall of a Thousand Mats. This a huge hall dedicated to the Itsukushima Shrine by Toyotomi Hideyoshi, then de facto ruler of this country. The hall occupies a total spaceof 360 *tsubo*. Gold-leaves are fixed in the tiles of the hall, and there are other curious sculpture decorations.

The deep color of vermilion and blue with which the structures at Itsukushima are painted arrests the attention of the visitor at first glance. The beauty of the Shrine increases as the green mountain behind and the blue waters in front of the Shrine are contrasted.

The treasures at Itsukushima are famous both for their number and age. Of the many shrines in Japan, which have ancient treasures, the Itsukushima Shrine and the Mishima Shrine on Shikoku Island are the two that have the largest number of treasures.

The greatest value of the treasures at Itsukushima is that historical records on the treasures are kept to show how and why the treasures were made and brought, and from where and by whom they were dedicated to the Shrine. Many treasures in Japan were not known as such until later years when examinations were made and they were found to be valuable treasures. In the case of the treasures at Itsukushima there is not the slightest doubt about the genuineness of the articles due to the authentic records that accompany them. The treasures at the Shrine have been set apart by the Japanese Government as national treasures.

Treasures at Itsukushima are volumes of Buddhist scriptures dedicated by the Heike Family, of which Taira-no Kiyomori was the head. Buddhist scriptures written in their own hands were offered by the members of the Heike Family to ask for divine favor. The scriptures are divided into two groups. One was copied and dedicated in the second year of Chokwan, A.D. 1164, and the other in the second year of Ninan, 1169. The former comprises eight volumes copied by Taira-no Kiyomori and his younger brother Taira-no Yorimori. The volumes are painted in gold upon dark blue material. One of the volumes, however, is not in the Shrine archives. It is now kept by Marquis Mayeda as one of his family treasures.

The other group of scriptures is composed of 32 volumes copied by various members of the Heike Family. The volumes do not represent Buddhist scriptures alone, but combine the essence of the fine arts of those days. Decorations of gold, silver, shells and other objects by the leading artists of those days are shown in the volumes in profusion. The material of the volumes is paper upon which gold powder in varying shapes is sprinkled, in large spots, lines, squares and other beautiful shapes. The paper material is painted in several different hues, such as blue, greenish blue, purple, and pink. Between the scriptures excellent Buddhist pictures are drawn in gold by the brush of the leading painters of bygone days.

The volumes Taira-no Kiyomori copied himself are the Hossubon, Amida-kyo, and Hannya-kyo, of the Hokkyo, the sacred books of the Buddhist consist-

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ing of 28 volumes, all written in his beautiful and graceful style of handwriting. Through the historical relics at Itsukushima the opinions and impressions of historians about Kiyomori's character have changed for the better. Many books tell tales of Taira-no Kiyomori, but most of them were written after the defeat of the Heike Family by the Genji. Written during the prosperous days of the Genji Family, the books were influenced in no small measure to represent Kiyomori as a more wicked man than he actually was. The books were intended to give the impression that Kiyomori was a rude and violent warrior who confined the retired Emperor Goshirakawa in a secluded house, and treated with violence every man who opposed him. But present-day historians, who know that the beautiful Shrine of Itsukushima was contructed under the supervision of Taira-no Kiyomori, and that the warrior-statesman could write Buddhist scriptures in so fine a style, are no longer deceived by the false representation of Kiyomori in the books that were written under the pressure of the Genji. They judge that Kiyomori was a possessor of a better personal character and of a graceful and noble spirit.

The volumes of Buddhist scriptures are contained in beautiful boxes. One of these boxes is lacquered in lotus flowers, while another has the figure of a big serpent rising to Heaven amid dark threatening clouds. Both of these boxes are artistically decorated, and serve incidentally to measure the skill and ability of the artists of those days.

These volumes of scriptures and their accessories are considered typical examples of the industrial arts, Buddhism and painting of Old Japan.

The volumes are considered also to be expressive of the conception of religion of the people of the Heian period. Buddhism was the most popular religion in those days. The people wished for earthly happiness rather than for happiness in Heaven. The Buddhist structures, therefore, were painted in gold and decorated with Buddhist paintings to make them as of Paradise in which they realized Utopia. Thus they tried to obtain their own security of mind and enjoyment in this world. This they also believed was the best way to serve the Buddha. This Buddhist conception is responsible for the production of these volumes by Taira-no Kiyomori and his family.

There are several weapons kept at the Itsukushima Shrine. They include a suit of armor of Kozakuraodoshi. Usually, a suit of armor was repaired in later years, and in most cases repairing has been done in a wrong manner, which is later discovered to the great regret of men who make the discovery of the damage done by amateur hands. But the armor at Itsukushima has never been treated to repairing, and has been kept in the same state in which it was dedicated to the Shirine. The suit of armor of Kozakuraodoshi is sewed with blue animal skin with small cherry-blossoms dyed in white on it.

There is also a splendid sword called Raten patterned with birds and flowers. Too delicate and exquisite in its taste and decoration, the sword appears to be an art object rather than a military weapon. This serves to show that the Japanese have the temperament to treat the other-

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wise brutal sword as an art object.

Wooden masks for the Bugaku music and dance also are found among the treasures. Of these, the two masks of Kitoku and Sanshu are simple but graceful, and the skill with which they are made is considered super-human. Experts agree that the two masks are perfect in every respect.

Another splendid piece of sculpture is a box containing small statues of Buddha. The box, which is called "The Hako-botoke of Aka Sendan," has a double-door that can be opened to left and right. When the doors are opened, the box presents three sides showing Buddhist figures in embossed carving. The metal fittings attached to the box are in good condition.

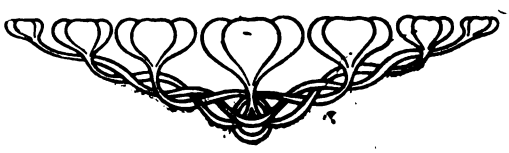
A similar object is also found at Mount Koya, but due to the ravages of time the true shape of the statues is not preserved. But the one at this Shrine has not received any damage and is a good example of the construction of boxed Buddhas of the Heian period.

Though in carving of small size, the Buddhas represented there have the distinct features of mercy of Buddha. Though crowded in a small space, the statues do not give such an impression, but serve to seem bigger than their actual size.

In addition to the treasures above mentioned, there are many other articles which are classed as national treasures.

The ruler of Aki Province, in which the Itsukushima Shrine is situated, changed several times since the so-called war period. The lords of Ouchi, Mori, Fukushima Masanori, and Asano Nagamasa are included among the feudal lords who ruled the province. Each of these lords paid his respects to the Shrine, and dedicated some of his own treasures to it. All such treasures are kept at the Shrine today. For instance, Fukushima Masanori, a noted warrior under Hideyoshi, dedicated a beautifully lacquered box to the Shrine in 1602 for containing the treasured volumes of scriptures.

In short, the architecture and treasures of the Itsukushima Shrine are the most valued as art objects which represent the latter part of the Heian period. The Todai-ji and Horyu-ji at Nara represent the Nara period, the Byodo-in at Uji the middle part of the Heian period, the Shoji-in at Kamakura the Kamakura period, and the Toshogu Shrine at Nikko the first part of the Tokugawa period. Like the foregoing temples and shrines, the Itsukushima Shrine represents the art of a distinct period.



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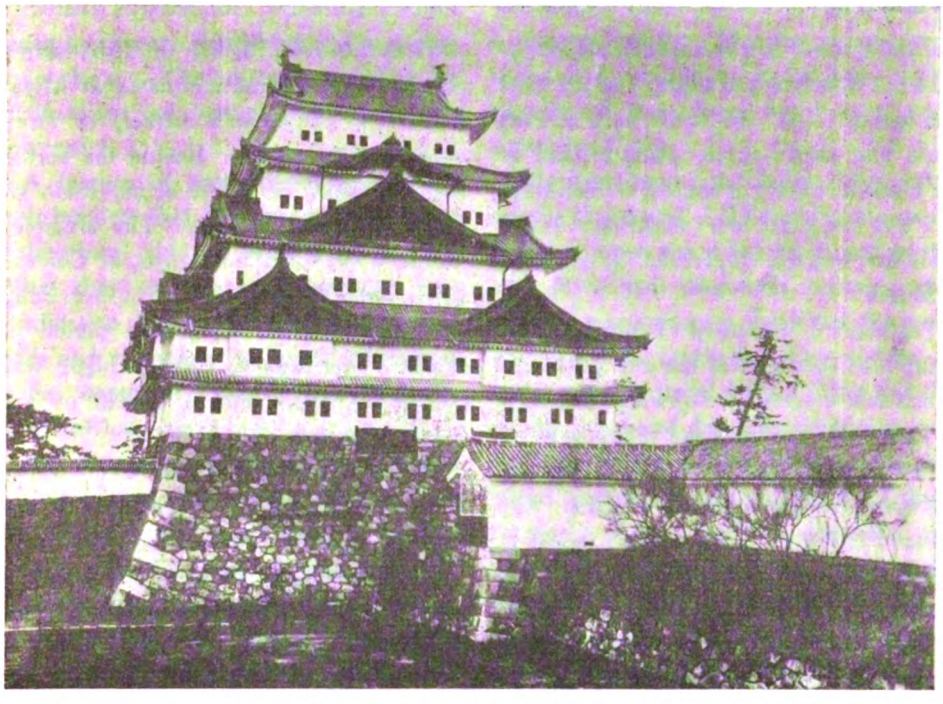
Japanese Pagodas and Castles

PAGODAS and castles are structures of ancient architectural beauty that add classical reminiscences to the natural beauty of Japan. They are historical relics in which is still preserved the essence of Oriental civilization, which flourished in a peculiar manner in Japan after having been introduced from India, China and Korea.

The pagoda represents the religious side of Oriental civilization, while the castle reflects its martial spirit. The former is the symbol of Buddhism of olden days with its profound, mysterious esoterics, while the latter stands for the solemn teachings of bushido, or chivalry.

Five-storeyed pagoda of Horyuji Temple.—This temple is in Yamato province, erected in the reign of the Empress Suiko, 592-628 A.D. Opinions differed among scholars regarding the present buildings, some insisting that the old temple was burnt and the present one built later, while others denied this. However, this year it has been proved that the present structure is the original one.

The pagoda that stands beside the principal hall of the temple is 150 feet high. The roof of each storey is of crooked line, neither straight nor curved. While there is not much difference in degree of projection between the fourth and fifth storeys and between the second



Tho perfect example of Japanese castle-building still extant: Nagoya castle, famous for the two gold dolphins on its roof.

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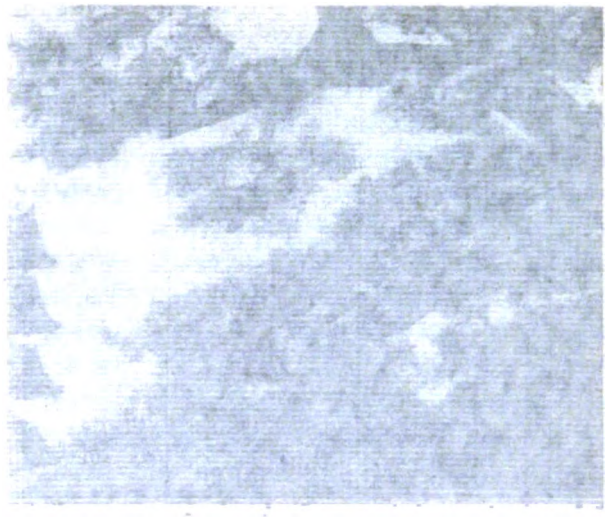

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Pagoda of the Shi-Tennoji temple, Osaka.

and third, there is a remarkable difference between the third and fourth and the first and second. All the roofs have an easy slope and slight curve, characteristic of the classical beauty of ancient architecture. In this pagoda are enshrined noted Buddhist images, preserved as national treasures.

Pagodas of Kofukuji Temple.—Kofukuji is in the heart of the city of Nara. It was first erected by Fujiwara Kamatari in Yamashiro province and removed to its present situation in 710 A.D., by his son Fujiwara Fuhito, when the capital was changed to Nara. One of the pagodas is 5-storeyed and the other 3-storeyed. The latter was erected in 1143 and the former in 1426. The 5-storeyed pagoda towers in the rear of the Saruzawa pond, famous as the scene of romantic love affairs of the ancient Nara court.

Five-Storeyed Pagoda of Itsukushima Shrine.—This shrine is situated at Miyajima, one of Japan's Sankei, or three most beautiful views. Behind the shrine is a large hall, of 1,000 mats, south of which stands the pagoda. The architecture is of the so-called karayo, or Chinese style, brought from China in her Sung dynasty, during the Kamakura period in Japan. The pagoda, 100 feet high, was erected in 1533 and is typical of the Ashikaga period.

Five-Storeyed Pagoda in Ueno Park, Tokyo.—This pagoda is attached to the Kaneiji temple, erected by the third Tokugawa shogun, Iemitsu, and is representative of the early Tokugawa period, 1624-1643.

The development of castles in Japan goes back to the age of civil war, proving

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that in earlier days there were hardly any serious rebellions, also due to the geography of the country, where rivers and mountains are so tangled as to make many natural strongholds depending on which people found little need of artificial fortification.

It was only in the reign of the Emperor Tenji, 661-670 A.D. that there was found necessity of defending the country against an external foe and the art of fortification began to be studied. In that reign the great embankment of Mizuki was built at Dazaifu, the seat of the imperial governor in Kyushu in 664 A.D. However, the people clung to the idea of depending on natural strongholds, contenting themselves with forts, stockades or trenches on such strongholds.

In the periods of Oda Nobunaga and Toyotomi Hideyoshi imposing castles began to appear, flourishing cities arising under them. The tendency to utilize the fortifications of nature still remained, however.

A feature of castle-building was that their builders laid less importance on the architectural side of turrets, gates, etc. What they considered paramount was fortification itself, such as the curve of walls and the route of paths entering a castle, depth of moats, side-defences, design of loop-holes, etc.

In a western castle strategic architecture is blended with residential architecture, so that adjoining turrets and walls for fighting are found the living rooms of soldiers. In Japanese castles, living quarters were built quite apart from the fighting line. This was because the material used for the former was mainly wood.

The principal parts of a Japanese castle are:

Tenshukaku, or Castle-tower.—In this is expressed the class consciousness of class feudalism, as it is a product of the age in which the samurai minority oppressed the mass of the people, holding themselves above the popular level. The tenshukaku, 3 or 5-storeyed, was the nucleus of a castle, and occupied the most important position, as a coign of observation. It was used as a storehouse as well as the place of last defense and displayed the castle's splendor, impressing the populace with the prestige of the lord. Some of these towers were 60 to 100 feet square.

Stone Parapet.—The stateliness of a castle consisted in its solidity, safety and massiveness. The stone walls were built so as to attain this. The stone parapet was slightly caved in, in contrast to that of a western castle. Massive stones often were used, to add to its majesty. The parapet of the Osaka castle is a good example of this.

Masugata-mon or Castle Gate with Square Courtyard.—The main gate usually has an open space behind it, and at the end of a path diagonally crossing that space is a second gate, by which the inner compound is reached. The square is surrounded by stone walls. This had the double motive of defence and dignity.

Yedo Castle.—This is now the imperial palace, in the heart of Tokyo, formerly Yedo. It was originally the seat of a powerful local lord, and on the entry into Yedo of the first Tokugawa shogun, Ieyasu, in 1590, it began to be enlarged extensively. This continued till 1606. Further work was completed in 1636, ending the reconstruction of the

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A feature of this castle is the moat, which surrounds it on all sides. This moat is said to be [illegible] castle.

The Tenshi-dai, or the Yedo castle was [illegible]ng, so [illegible] was [illegible]d to [illegible] [illegible]. It was destroyed by fire in 1657 and was not rebuilt. Only [illegible] with [illegible] of stone [illegible] of the [illegible] [illegible] [illegible]

castle. A feature of the castle is the moat, which surrounds it in a spiral line. This method is said to be peculiar to this castle.

The Tenshukaku of the Yedo castle was imposing, so remarkable that it was referred to in accounts written by foreign travellers. It was destroyed by fire in 1657 and was not restored, the only remnant being the 3-storeyed turret, seen to the right of the imperial palace from the square in front of the palace. This turret is popularly called Fujimi-yagura, or turret commanding a view of Mt. Fuji. Near this turret was the matsu-no-roka, or pine corridor, where Asano Takumi-no-kami, lord of the famous forty-seven ronins, attacked Kira Kozuke-no-kami, subsequently being condemned to commit harakiri, the cause of the ronins' vendetta. The location of the present imperial palace was formerly called Nishi-maru, where the heir to the shogun or a retired shogun lived, while the main castle was called Hon-maru. The parapet of Nishi-maru is not stone, but an earth cliff faced with stone. This is the place M. Claudel, present French ambassador to Japan, admires most among typical Japanese scenery. It is a lovely view, with aged pines spreading over the grassy slope and on the moat innumerable wild fowl peacefully disporting themselves.

Nagoya Castle.—This castle is in the north of the city of Nagoya, commanding the city in front, and facing rice-fields to the north. In 1610 the shogunate imposed the erection of this castle on the daimyos of west Japan. The work took two years. The most noted part is the Tenshukaku, 102 feet high, built on a stone foundation 48 feet high. The illustrious warrior Kato Kiyomasa, had charge of the building. The tower is 5-storeyed, roofed with copper and surmounted by two ten foot long dolphins of pure gold. Tradition says that thieves tried to steal one of these figures by riding to the roof on a kite. The Imperial Family now uses the Hon-maru or main building, as a detached palace.

Osaka Castle.—This castle, erected by Hideyoshi, was unexcelled in magnificence and strength. The tower, said to have been superior even to that of the Nagoya castle, was burnt when the castle was captured by the Tokugawa forces through treachery, after Hideyoshi's death. Some vestiges remain in the shape of walls built of stones so massive that it remains a mystery how they were brought into Osaka.

Himeji Castle.—The castle was built by Hideyoshi in 1580, and was repaired by Ikeda Terumasa, lord of Himeji, in 1610. It is difficult to determine which parts of the castle are those put up by Hideyoshi. This castle is not imposing in scale, but is a masterpiece of the art of fortification.

Kumamoto Castle.—The Kumamoto Castle stood on a hill west of the city, in Kyushu. Originally the seat of a local daimyo, Kato Kiyomasa entered it in 1588, and started its reconstruction in 1601, completing the work in seven years. As Kato was a renowned soldier, skilled in castle construction, its tenshukaku must have been an admirable example. However, it was destroyed by fire in the Saigo rebellion of 1877, and nothing of its glory remains today. The contour of the castle was extremely complicated. With all the gallantry and

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recklessness of Saigo's men, they could not take this castle for half a year, proving the soundness of its plan.

The Japanese castle is of great interest both historically and archaeologically. Its gray stone walls, ancient pines overspreading them, and white tower make a striking sight never to be forgotten.

Most Japanese castles have names inspired by a sense of elegance. For instance, Yedo castle was named Maizuru-jo, or Flying Crane Castle, Nagoya castle, Kin-jo, or Golden Castle, Himeji castle, Hakuro-jo, or White Heron Castle, Kumamoto castle, Icho-jo, or Ginko-tree Castle, Sendai castle Aoba-jo, or Leafy-green Castle, and so on.

The castle towns of Japan call up thoughts of the traditions of feudalism, of ancient times, of romance and warlike prowess, just as do the ruined castles on the Rhine recall similar historic memories of feudal Europe.

The temple pagodas induce reveries of the dignity and faith of religion, unchanged through the centuries.

The foreign traveller, gazing on the old pagodas of ancient Nara, or standing where once was the glory of the stronghold of Osaka, in the haze of a spring dawn or as the solemn bells toll at twilight, can appreciate that they envision the civilization of Japan, what she reveres and strength of her national spirit.

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The New Mayor of Tokyo

MR. T. INAWA, hitherto Governor-General of Formosa, has been elected as Mayor of Tokyo and has accepted the appointment.

He is of a samurai family dating the end of Tokugawa Period or in the pre-restoration days. He was a younger brother of the late Mr. Shinji Inawa, who was known as the first one to achieve the correction of stammering in Japan. He was born in 1869 and is fifty-eight years old. He was a friend of the Tokyo citizens in the Okuma Ministry as Superintendent-General of Metropolitan Police.

In 1895, he graduated in the Department of Political Science of the College of Law in the Tokyo Imperial University and was soon appointed a Government official. After filling different positions, he held successively the governorship of Shizuoka and Niigata Prefectures and then served [illegible] Metropolitan Police Board. When the Okuma Ministry collapse[d], he went to office, where he was appointed a member of the House of Peers. In [illegible] he was appointed Governor-General of Formosa, the post from which he was called to the Tokyo Mayoralty.

[illegible] was congratulating [illegible] with the purpose of negotiating [illegible] as the chief executive [illegible] of the City, but he declined [illegible] Inawa, who was called on the telephone by [illegible] Mr. S. Inawa, who served in [illegible], "You have nothing more to do with [illegible]."

He has never expected such a message from his brother, wondered what he meant, and upon inquiry, found that he had referred by mistake a private letter from the brother. The Tokyo citizens are happy to have such an upright man as their head and to rebuild the city under him. They expect a great deal from him in the reconstruction of the metropolis.

As Governor-General of Formosa, he successfully [illegible] and [illegible] and good results. He has proved an eminent person for the Mayoralty of Tokyo, previously was anxious about confidence as to its reconstruction.

He is in friendly relations with [illegible] of some Government officers, with [illegible] directly connected in the reconstruction of Tokyo, such as Mr. Ita, Home Minister, Mr. T. [illegible] Secretary, Mr. [illegible] Chief Secretary, Mr. G. Sato, Director of the Bureau of Railways, Mr. [illegible] Tokyo [illegible] with his experience and ability will be necessarily [illegible] upon him.

[illegible] Mr. [illegible] Mr. [illegible] Mr. Inawa [illegible] and [illegible] the [illegible] Japanese [illegible] cult

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The New Mayor of Tokyo

MR. T. IZAWA, hitherto Governor-General of Formosa, has been selected as Mayor of Tokyo and has accepted the appointment.

He is of a samurai family serving the lord of Takato in Nagano Prefecture in the pre-restoration days. He was a younger brother of the late Mr. Shuji Izawa, who was known as the first one to achieve the correction of stammering in Japan. He was born in 1869 and is fifty-eight years old. He was a friend of the Tokyo citizens in the Okuma Ministry as Superintendent-General of Metropolitan Police.

In 1895, he graduated from the Department of Political Science of the College of Law of the Tokyo Imperial University and was soon appointed a Government official. After filling different positions, he held successively the governorship of Ehime and Niigata Prefectures and then served as Metropolitan Police Superintendent. When the Okuma Ministry collapsed, he went out of office. Later, he was selected a member of the House of Peers. In 1924, he was appointed Governor-General of Formosa, on the formation of the Kato Cabinet.

He is a man of strict integrity. When he was appointed Governor-General of Formosa, a mountain of congratulatory were sent him from various persons presents mostly with the purpose of ingratiating themselves with him as the chief administrator of the big island, but he declined to accept all of them. In the meantime, he was called on the telephone by his elder brother, Mr. S. Izawa, who cried in anger, "You rude fellow! I'll have nothing more to do with you."

He had never expected such a rebuke from his brother, wondered what he meant, and upon inquiry, found that he had rejected by mistake a present of fish from the brother. The Tokyo citizens are happy to have such an upright man at their head and to re-build the city under him. We may expect a great deal from him in the resuscitation of the metropolis.

As Governor-General of Formosa, he successfully filled his position, in which he had good repute. He has given up this eminent position for the Mayoralty of Tokyo, presumably with ambition and confidence as to its re-construction.

He is in friendly relation with the heads of some Government offices, which are directly interested in the re-construction of Tokyo, such as Mr. Hamaguchi, the Home Minister, Mr. M. Tawara, Parliamentary Vice-Minister of the same department, and Mr. C. Seino, the Director of the Bureau of Re-Construction. He will be able, however, to re-construct Tokyo splendidly with his exceptional ability without necessarily relying upon his private relations with these high Government dignitaries; yet this fact must have encouraged him in accepting his present appointment.

The municipal administration of Tokyo has hitherto been liable to be controlled by political factions, resulting often in scandals. The appointment of Mr. Izawa is expected to do away with all that.

Mr. Izawa is well known as a painter and calligraphist under the pen name of Ryusui and also as a student of the Zen cult.

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Japan and Sweden—Intimate Economic Relations

SWEDEN is favoured with rich natural resources, especially of iron, timber and sardines, and the nation has a very high standard of wealth. Moreover, the country is equally as famous as Switzerland for great natural beauty. The Swedish people are cultured and industrious. They are proficient in mechanical engineering and seamanship.

Sweden is a great supplier of iron, steel, pulp, paper, tinned sardines, etc. to the world, and an immense amount of these articles exported to the world's markets is bringing in wealth to the country.

Scheelite produced and exported by the country is most valued and her ball bearings are used largely by the Japanese Government and private works.

The country does not produce a great amount of coal and has taken every means to economize its consumption in every direction of industry, including steamships in which motors have largely taken the place of steam engines.

In 1924, the country exported 1,260,954,000 knone worth of mineral, forestry and marine products and other articles and imported 1,424,490,000 krone worth of coal, metal wares, chemicals, wool machines, etc. The imports thus exceeded the exports. Japan also has imports in excess of exports, but unlike her, Sweden has been able to cover the balance with remittances from her people abroad, and miscellaneous receipts from foreign lands, in which she is in a better position than Japan.

Her trade and industry are making steady advance and her future national development is rich in promise.

Japan has been in growing intimacy with Sweden not only in diplomatic relations but in commercial intercourse. The most important goods Japan imports from Sweden are paper and pulp, and especially, paper. In return for these goods, Japan exports to Sweden sundries, but the amount is limited and covers only a fractional part of what Japan purchases from Sweden.

The Japanese exports to that country were 323,000 yen in 1924 and 374,000 yen in 1925, while her imports were 16,371,000 yen in 1924 and 12,067,000 yen in 1925.

As stated above, Japan buys yearly a large amount of paper and pulp from Sweden, as may be seen from the following tables, the first of which denotes the total amount of paper imported from the the world at Yokohama, Kobe and Osaka, the three biggest ports in Japan, which handle the larger portion of the national import and export trade, for the first half of 1926, and the second of which exhibits the proportion of Swedish paper.

Kinds of Paper.	Imported from the World in Jan.-Jun., 1926.
	Kin
Printing paper not more than 58 grams	3,259,900
Printing paper not less than 58 grams	6,806,800
Printing paper art . . .	2,806,400
Printing paper coloured. .	2,284,000

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Japan and Sweden—Intimate Economic Relations

[illegible] favored with rich natural
[illegible] especially of iron, timber
[illegible] and the nation has a very
[illegible] Moreover, the
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[illegible] people are cultured and industrious.
[illegible] are proficient in mechanical engine-
[illegible] and seamanship.

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[illegible], paper, tinned sardines, etc. to
[illegible], and an immense amount of
[illegible] articles exported to the world's
[illegible] is bringing in wealth to the
[illegible].

[illegible] products manufactured and exported by the
[illegible] is prized and her ball bear-
[illegible] are used largely by the Japanese
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[illegible] country does not produce a great
[illegible] and has taken every means
[illegible] to encourage its consumption in every
[illegible] of industry, including steamships
[illegible] which in core have largely taken the
[illegible] of sailing vessels.

[illegible] 1924, the country exported 1,209,-
[illegible],000 kroner worth of mineral, forestry
[illegible] farming products and other articles and
[illegible] 1,254,709,000 kroner worth of
[illegible] metal wares, chemicals, wood manu-
[illegible], etc. The imports thus exceeded the
[illegible] Japan also has imports in ma-
[illegible] exports, but unlike her, Sweden
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Her trade and industry are making steady advance and her future national development is rich in promise.

Japan has been in growing intimacy with Sweden not only in diplomatic relations but in commercial intercourses. The most important goods Japan imports from Sweden are paper and pulp, and especially paper. In return for these goods, Japan exports to Sweden sundries, but the amount is limited and covers only a fractional part of what Japan purchases from Sweden.

The Japanese exports to that country were 323,000 yen in 1924 and 374,000 yen in 1925, while her imports were 10,271,000 yen in 1924 and 12,007,000 yen in 1925.

As stated above, Japan buys yearly a large amount of paper and pulp from Sweden, as may be seen from the following tables, the first of which denotes the total amount of paper imported from the world at Yokoi in a, Kobe and Osaka, the three big ports in Japan, which handle the major portion of the material import and export trade, for the first half of 1926, and the second of which exhibits the proportion of Swedish paper.

Items of Paper	Imported from the World (Jan.–June, 1926)
Printing paper [illegible] than	[illegible]
54 grams	3,[illegible]
Printing paper [illegible]	[illegible]
54 grams	[illegible]
Printing paper [illegible]	2,[illegible]
Printing paper [illegible]	2,[illegible]

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Kind of Paper.	Import at ports in Japan in 1880.	Sweden in 1880.
	Yen.	Yen.
Printing paper, not more than 58 grams	3,612,000	
Printing paper, art . . .	210,110	
Printing paper, coloured .	165,100	
Writing paper	70,050	
Drawing paper		
Packing and match paper .	18,141,000	
Pasteboard	240,000	
Imitation Japanese and tissue paper	527,500	
Imitation parchment paper	961,100	
Other paper	4,325	
Total	21,804,571	

In the pulp trade, too, Sweden claims an important position among those supplying the goods to Japan, with Swedish pulp rather than mechanical pulp imported into this country of the amount of 1,252 100 kin in the first half, 1879.

Japan has long been in friendly commercial relations with Sweden, and from the economic circumstances existing between the countries, it may be believed that these friendships will be promoted more and more hereafter, for each is supplying to the other its trade what each needs from the other.

Sweden can be visited from Japan most conveniently in about twenty days via Siberia. For goods to be exported from Japan to that country, Europe and Japanese steamers leave for Batavia twice a week from Yokohama, and they transship cargo for Sweden at London, Petersburg or Hamburg. Recently, the Swedish Asiatic Co. has a regular steamer service between Japan and Sweden once in four weeks. It is only 50 days by this latter route from Japan to Sweden. 35 days by the old route [illegible]

Japan and Sweden are thus [illegible] connected despite the long distance [illegible] graphically, [illegible] friendship must be built on the [illegible] foundation of [illegible] [illegible] ...

[illegible] ... of this trade, [illegible] ... more pleasure than the belief that [illegible] Swedish cultural and trading [illegible] ... continue to advance hand in hand

Writing paper	1,912,500
Drawing paper	248,409
Packing and match paper	27,899,068
Pasteboard	2,770,500
Chinese paper	178,662
Imitation Japanese and tissue paper	1,370,500
Imitation parchment paper.	2,131,376
Blotting paper	427,255
Filter paper	250
Cigarette paper	9,925
Wall paper	64,894
Other paper	99,754
Total	52,081,293

Kinds of Paper.	Imported from Sweden in Jan.-Jun., 1926. *Kin*
Printing paper not more than 58 grams	391,000
Printing paper art	210,100
Printing paper coloured	305,100
Writing paper	79,900
Drawing paper	
Packing and match paper	18,191,000
Pasteboard	360,600
Imitation Japanese and tissue paper	627,500
Imitation parchment paper.	901,100
Other paper	4,351
Total	21,369,551

In the pulp trade, too, Sweden claims an important position among those supplying the goods to Japan, with Swedish pulp other than mechanical pulp imported into this country of the amount of 4,859,-100 *kin* in the first half, 1926.

Japan has long been in friendly relations with Sweden, and from the economic circumstances existing between the countries, it may be believed that their friendship will be promoted more and more hereafter, for each is supplying to the other in trade what each needs from the other.

Sweden can be visited from Japan most conveniently in about twenty days via Siberia. For goods to be exported from Japan to that country, foreign and Japanese steamers leave for Europe twice a week from Yokohama, and they transship cargo for Sweden at London, Rotterdam or Hamburg. Besides, the Swedish East-Asiatic Co. has a regular through service between Japan and Sweden once in four weeks. It is only 50 days by this latter route from Japan to Sweden and 53 days by the above indirect service.

Japan and Sweden are thus closely connected despite the long distance geographically separating them. Their friendship thus is built on the strong foundation of intimate commercial relations.

Japan is welcoming the Crown Prince of this friendly nation, and nothing gives more pleasure than the belief that Japan-Swedish cultural and tradal intimacy will continue to advance hand in hand.

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Buddhistic Aspect of the Images of Java

II.

By Dr. Radjiman

(The following is the second and concluding portion of Dr. Radjiman's article on the Javan images. What he writes makes an interesting comparison with the description of the wonderful paintings on the walls of the ancient temple of Horyuji, in Mr. Watsuji's article in recent issues of The Japan Magazine.—Editor.)

ONE finds in the Ardjoenawidjojo (kawi) this conversation between the King (Sosrobahoe) and a court-priest at the examination of a holy temple; "My priest," said the King, "what is the cause of this sanctuary being so exceedingly sacred?"

"Oh, this is a sanctuary, consecrated to the Buddhistic religion," was the reply to the King.

The holy Wairotyana, the sublime Prince of the Jinas is represented here as a statue in the middle.

"Lovely with the best Buddhistic attitude of the hand (Witarka mudra). Matchless,

"He is, as it were always equal to Ciwa.

"Aksobhya (with the face to the East) is equal to Pathara Rudra.

"Retna Sanbhawa (with the face to the South) is equal to Brahma.

"Cri Amitabha (with the face to the West) is equal to Mahadewa.

"Cri Amogasiddhi (with the face to the North) is equal to the God Wishnu.

"For Buddha is equal to Ciwa, the King of Gods.

"They are both the essence of the Law (religion).

"They are one with the Buddhistic as well as with the Ciwaistic sect."

On the back-wall of the third gallery, too, we find represented the above idea on certain basreliefs. Holy persons we see there with four and six arms, with the rosary, the elephant hook, the bull, the rident, attributes of the Gods of the Brahmin Pantheon.

In connection with this mode of thinking I will also mention the many statues of Buddha within or near the building of the Prambanan temple-groups, where the well-known Ciwaistic temple-group is to be found. In it we find statues, much resembling Boddhisatwa figures in godly dress, but without halo or oenawita. Further we find many little Buddha-statues in the deck-niches of the Tjandi-Bening, whereas there are larger statues of Buddha in many of the 300 chapels, surrounding in many series the main temple of the Buddhistic Tjandisewoe.

I will draw attention to another phenomenon, i. e., to the particulars in the representation itself of the human figures. It is peculiar, that the proportions of the human figures in the Old-Javanese monuments do not represent the anatomical ones, on the contrary, one misses there the contours of the muscles and sinews, furrows and fullnesses of the body, which in Western sculpture one finds so comformable to nature. Yet the expression of the face, the attitudes of

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arms and legs are thus obvious to the eye, that one can distinctly perceive and observe the expression of the soul. I only remind you of the expression of the face of the Kalaheads, and the extreme quietness of the expression of the statues of Buddha, withdrawn from the earthly, sitting in samadhi attitude, statues which are distinguished by the differences of the attitude of the hands.

I will remind you, too, of the statue of Mandjoesrie, which handling the sword in the right hand to cleave the darkness, shows a magnificent, quiet, but also powerful (this is perhaps contradictio in terminus) expression of the face, which expression we can observe, when the Ardjoen, a figure in the wajang, prepares itself for the battle (expressed by a particular attitude of the hand).

Here, too, must be confirmed that Javanese artists did not strive for the representation of externally natural things, but for the deep spiritual of the being of things.

These peculiarities of representation show distinctly the leaving of the material, if one wishes to enter the spiritual. We may always think of this, when criticising Javanese productions of art.

It is not practical to give still further explanation of the many Old-Javanese monuments.

We cannot talk here of the architectonic-technical part of these monuments, however important, not only on account of the technic, but also with reference to the thoughts on which this technic is based.

Nor can we speak here of the various resemblances of the Old-Javanese monuments with those of the Continent of India but I will only mention this, that next to those resemblances there are also very great differences between the figures of the Hindu-Pantheon and those of the Gods or Saints of the Old-Javanese monuments.

Resuming, in the above we have only wished to limit the spiritual basis, on which the Old-Javanese monuments had been built. That basis is not only religious, aesthetic, but also metaphysical.

I use the word metaphysical, a Western idea, but it is not quite the same as the Eastern thougnt of "batin". We must not see in this idea "batin" the antithesis of "lahir" like the idea "matter and spirit" in the Western dualism of ideas. Perhaps this difference comes more to the foreground, if I quote here Aristoteles, who said:

"Intellect is more true than science."

Science is based on the working of the intellect in objects, facts from the outer world, while in metaphysics the intellect itself becomes an object. Again this is not expressed quite right; it would be better to say, that in metaphysics object and subject cover each other much more than in Western Philosophy.

We shall keep to this short explanation because presently we shall discuss how far this spiritual basis of the Old-Javanese monuments can still have some meaning for our present society, and therefore for the building of our future.

We begin however with the question: "What is the culture of our present society?" Let us begin by mentioning that after the fall of Modjopahit the Old-Javanese period was left for that of the Wali's. This period is characterized by

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the absorption of Mohammedanism into the Javanese psyche, without the total rejection of the former Siwaitic and Buddhistic religion. This again characterizes the syncretic character of the Javanese mentality. So this absorption of the Mohammedan religion is an influence of spiritual quality, religious in character.

After the contact with the Islamitics the Javanese people comes into contact with the Europeans. After the Wali period the mentality of the Javanese goes backwards, society demoralizes.

These theses I need not explain here, I only refer to my lectures in "Het Indisch Genootschap" at the Hague on February 27, 1920 and my pre-advice for the B.O. congress in December, 1921. Yet we can say, that there are still utterances in our society which traditionaly represent ancient culture.

Surely these utterances are not purposeful as formerly, but yet strongly interwoven with the mentality of Javanese public life and so, that they are socially perceptible. I therefore unite these utterances under the name "religious" or better said "metaphysical".

I only need remind you of the many kinds of slameta-festivities in our society, the petangans, the many productions of art as the wajang plays, literature, dancing, music, etc.

In all these things the purpose is vague, they go on, are driven back to the subconsciousness, but in fact they exist; this is undeniable.

Especially in the wajang-play and in literature, which are still so popular in our present society, there are proofs enough that the ancient culture still clings to our spirit.

The wajang-plays, mostly taken from Ramanaya and Mahabarata, with heroes, which one still finds on Old-Javanese monuments, are a strong proof of these monuments still being united with our present society.

Is not the so popular serat "Romo" represented there in the splendid monuments of Prambanan and Panataran?

Sufficient to say here, that the spiritual basis, which created the Old-Javanese monuments, is still to be observed in Javanese psyche, certainly not clearly purposely as before, but yet perceptible.

The contact with Western Culture has quite another character. What is the essential of it, that has so mighty an influence on the ups and downs of the peoples of the earth?

We shall try to give as short an answer as possible to this question. In connection with the above mentioned difference in basis of Western and Eastern contemplation of life, we have to draw Western culture, as turning round the spindle (of objects) of the intellect, the objects, i. e. the matter, becoming the main point. Here I lay stress on my leaving out of consideration the contemplation of life of the Christian and Jewish religions, the doctrines of which are not observed in the West by those who decide for the better and worse of the different nations.

I need not mention here, that the material contemplation of life certainly has important consequences for the development of mainkind. So I will only mention the signification of the great progress of science and technic in international intercourse, by which groups of people on earth with quite different inter-

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pretations are brought together. But another, a natural consequence, too, of this material life-contemplation we have to mention, i. e., the glorification of matter.

The Javanese people's social development is still going in the direction of the ancient, religious culture, but no more so intensely, because now it is in contact with the overwhelming Western culture, which is based on a material contemplation of life.

I need only mention the school, to show you in which direction we shall go; for from primary to academic instruction in the Indies not a single word is spoken of the above life-interpretation in the line of ancient culture.

The question arises: "Shall we throw away our ancient, religious (metaphysical) culture in order to follow a new one, the European culture based on material life-contemplation?"

In the periodical "Wetenschappelyke Bladen", 1916, one finds in the article: "Contribution of the Indies to the civilization of the world" the following: "What must be obtained, is the conscious cooperation of East and West for mutual purposes, not the submission of the one to the other, and neither the continuing of their mutual estrangement. For, if Asia is not for Europe, it is against it and a terrible combat might be possible—economical and perhaps with arms—an idealistic Europe and a materialized Asia."

What Europe owes to Asiatic thought is not yet fully understood, for the discovery of Asia has hardly begun.

What is necessary for the general world civilization, is the acknowledgement that there are universal problems and that all the nations must cooperate for their solution.

It is our task to do everything possible in order to rouse again the idea of our ancient culture in our consciousness, especially of the metaphysical part, for herein lies the great difference between Eastern and Western more of thought.

Always we must be mindful of the "lahir-method and science" being represented in our wajang-play as a small monster "Sokosarono". After having finished his task, the removal of the "Tamansriwedari" to Maespati, Sokosarono was advised by his brother Soemantrie to hide himself, but Sokosarono refused. Wishing to frighten him, Soemantrie stretched his bow, without intending to shoot the arrow, but fate willed that the arrow should fly from the bow with Sokosarono's death as the consequence. The meaning of this allegory is that the means must never be the main point, lest our spirit be suffocated in the net of material things.

But material means are necessary, for without Sokosarono, Soemantrie, the ideal patih of Praboe Sosrobahoe, would never have succeeded in obtaining "Tamansriwedari".

We must try to penetrate into and to conceive all possible culture utterance of the Old-Javanese period. We should further examine the Old-Javanese monuments and certainly not last the "keba tinan," the inner side, not according to the We torn philosophical mode of thinking, but according to our own metaphysical one.

And herein we find the answer to the question, "What is the meaning of the Old-Javanese monuments for present and future culture?"

The meaning is of great value; it is no less a re-orientating on our ancient metaphysical (religious) culture-basis, than again bringing to consciousness of what still lives in us unconsciously and yet has grown more and more vague.

The Old-Javanese monuments are not only important in the sense of animation for the present Javanese Society. but also for humanity in general.

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The Home Dance.

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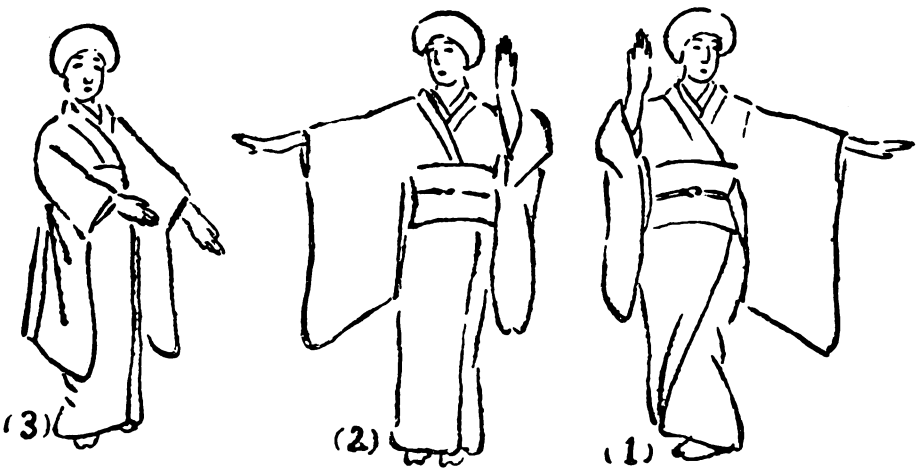
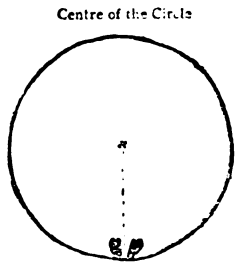
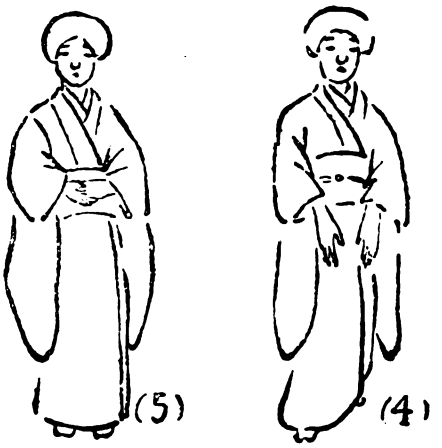
The Home Dance

Hand-Gestures and Positions of Feet in the Home Dance, "Haru no Yayoi"

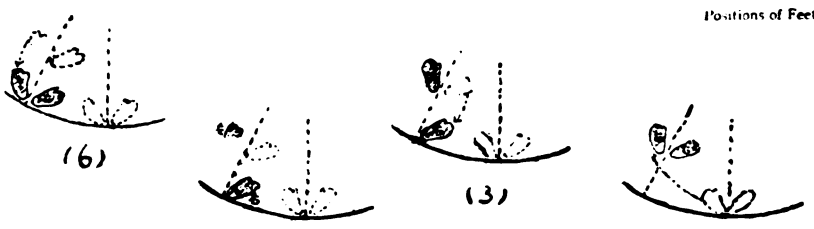




The First Position of Feet



Positions of Feet



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The Home Dance

By Professor Hisao Tanabe

Tokyo Imperial University

I HAVE been introducing the Home Dance in Japanese Society and encouraging it, for a long time for the purpose of improving the social side of domestic life. People are in the right when they say: "Unless a home enjoys itself well it cannot be working well. There should be a pleasure of some sort in a home so that it can work well." How can one work for the benefit of society, so long as one's home is not going on happily and cheerfully? In fact, few can enjoy the pleasure of a happy home in which all the members enjoy it together. If one's home, the starting point for going out into society, is not happy, one's labour efficiency cannot be high. Now the home dance has been started with a view to supplementing this defect in home life.

The Home Dance is not my own invention; it was the late Prof. Shohei Tanaka, *Rigakuhakushi*, an unexcelled authority on music, who guided my studies in music, that invented this scheme with the above motive a decade ago. In those days there was a cultural society among the upper class called "Bion Club," or "Fine Voice Club," by which this new dance was frequently performed. However, it went out of vogue after a year or two. The cause was that people in those days were not yet awakened to the need of this kind of dance, and that it seems it misrepresented its primary object, as it was performed in a club for recreation, without finding its way into domestic life. However, the trend of society has led to the need of this kind of dance in every family. In these circumstances, I have improved the Home Dance in various respects, adding to it many new forms of dancing, and launched it anew.

The characteristics of the home dance planned by myself are the following:

(1) It is so simple and easy that anybody can do it, and it can be performed in a group, regardless of skill or otherwise. Moreover, it can be danced in such a manner that lack of skill is not noticeable. Although it is simple in form, it is not so shallow as to be of no interest to those who have accomplishments or are already skilful in dancing. The hand-gestures are quite simple and those who are skilful in dancing can make them as complex as they like, yet will not disturb the others who are dancing with them. Otherwise it would be next to impossible that all the members of a family, the master, wife, children, male and female servants, enjoy the home dance together.

(2) As the musical instrument, a piano, a violin, a mandolin, or such Japanese instruments as a shamisen or a koto (harp) will do, or even without any musical instrument they are able to dance. Either Japanese or Western music is suitable because the dance is so rhythmed. When I play at home with my

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children we do not use any musical instrument. When there are vistors who take interest in *Nagauta* we perform the Home Dance with the Shamisen; at a certain society ladies, meeting in Osaka a piano and a violin were used; when many people are present a military band is engaged for the purpose; or we can use a gramophone. Especially in a private home a gramophone is advisable.

(3) This dance obviates the vulgar criticism that the body of a man touches too closely that of a woman, or that they clasp hands, or what not. Not to speak of the wording of songs, it is indispensable that the way of dancing is decent, so this kind of dance may be popular in any class, upper or middle. One can never achieve any serious social work, so long as one has the absurd view that art can ignore morality.

Since I began to propagate the Home Dance many people have recognised its beneficial effect on social and domestic welfare, and those who lead a strict and sober life have helped me enthusiastically. I do not welcome the participation of those who regard this art with a dilettante eye. In my home I invite families in my neighbourhood and perform the Home Dance once a month at their request. Nowadays many people from varied quarters have begun to be present at the dancing meeting and take part in it. But I regret I am unable to devote myself entirely to this dance, since I am absorbed in researches in the theory of music.

Finally, our Home dance was honoured by its performance at the residence of H.I.H. Prince Kitashirakawa some years ago. On that night Prince and Princess Kitashirakawa, their sons and daughters as well as Princess Takeda honoured us with their gracious presence. They were entirely without ceremony and danced till late at night.

I had been giving lectures on Japanese and Western music to Prince and Princess Kitashirakawa. When the lectures came to a close they honoured me with an invitation to a dinner at their residence. After dinner they told me to teach them the Home Dance of my invention. I thought it a great honour and immediately accepted their request. Upon this they invited their sister Princess Takeda who was living next door. Soon she came in, and in a large hall, magnificently decorated with the chrysanthemum crest, they danced with their little princes and princesses cheerfully and merrily. I danced with them almost beside myself with joy and a feeling of honour. I was astounded at the skill of the Imperial Princes and Princesses. As a gramophone was used the dancing was all the more interesting and free. Prince Kitashirakawa went so far as to say that the Home Dance should be introduced to the Army. When I met a Master of Ceremonies some time later, I was extremely moved with a feeling of honour and gratitude on being told by him that when Prince Kitashirakawa had invited Princes and Princesses of the Blood to another dinner this dance had been again performed at his residence.

There are many kinds of the Home Dance. I am going to add some new forms to it. Let me describe one of the typical home dances, as it is most simple.

HARU NO YAYOI (March)

About fourteen years ago when the

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late Dr. Kenzo Wadagaki went to Nagano Prefecture and visited the Prefectural Competitive Exhibition he found much interest in "Kiso-bushi," a dance-song, which was sung at the exhibition as a side-show, and brought it back to the Bion Club in Tokyo as a kind of souvenir. Later the song was a little revised so as to adapt it to the home dance. The song is of a 7, 7, 7, 5 note or tone consisting of seven syllables, vense syllables, again seven syllables and ending by five syllables. The song which I have selected here is "Haru no Yayoi," the wording of which is as follows:—

Haru no Yayoi ni naku Uguisu wa
Ume no Koyeda wo mite tomaru.
(A nightingale who sings in spring
Finds a bough of a plum-tree and
perches there)

In principle, the seven syllables in the second part of the song are repeated twice, that is, we repeat "Ume no Koyeda wo." Any song of this 7, 7, 7, 5 tone is adaptable to the Home Dance.

HOW TO DANCE

You have to learn only six ways of hand-gesture, of which the 5th is a repetition of tho 4th, therefore you will have completly learnt it if you have throughly understood five ways of moving your hands. As to the method of dancing refer to the illustration. (The figures in the illustration wear clothes folded to the left just in the same manner as if reflected in a mirror, because any one can imitate them quite easily when they are so drawn. Readers are asked to note this.)

The five hand-gestures are so numbered and explained in order. First of all, see the circle on the middle left. In the centre of this circle one stands at first and then dances from right to left along this circle-line.

(1) (Fig. I) With "Haru" you raise your left hand, the palm inside, so as to keep it at the same height as your face, as in the case of a soldier's salute, but further away from your face than in the salute. Your left hand is kept vertical and your palm is placed reversely, contrary to the case of a salute. Your right arm is stretched straight to the right, at the same time. Your right arm should be kept in this case a little lower than the level, and your gesture will look better if your right arm is kept a shade in front. Turn your face a trifle to the right so as to look at the tip of your right hand. Your left leg should be left in the original position, while you take a step forward with your right leg. As it is impossible to step forward just to the left, you will place your right foot about one *shaku* in front of the very left. Then your right leg will be somewhat turned and tread alternatively with your left leg. If you stretch both legs straight you cannot make a good gesture, so it is better that both legs are a little bent at the knee, so that your waist may be at ease. This is the 1st action; in one time both hands, right leg and face.

(2) (Fig. II) Then with "Yayo" you move both right and left hands just reversely to the 1st action. This time your right arm is bent and your right hand is placed on the same level as your face, the palm inward and the fingers straight up. In the meanwhile your left arm is stretched to the left. In this case, too, it should be kept a shade lower than the level and a trifle in front. The left hand

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should be more in front than your right hand in the 1st action. In other words you left arm is stretched diagonally to the left front and it will look better if it is kept a shade higher than in the right hand case. You should turn your face to the left so that you may look at the tip of your left hand. The right foot should be left in position, while your left foot is moved one step forward so as to place it on the same line with your right foot. In this way you now stand straight up, and you may straighten your knees. This is all for the 2nd action. In one time the alteration of the positions of your right and left hands, stepping forward with your left leg and turning your face from right to left are done simultaneously.

(3) (Fig. III) With "i ni" you make one step backward with your right leg, while your left leg remains in position. Then your body will be pulled backward a little. Now you stretch both arms in diagonal parallel towards your right-side loin, at the same moment. Your face looks straight forward. This is the 3rd action. In this one time pulling backward the right leg, dropping both hands to the right side and turning the face straight forward are done.

(4) (Fig. IV) With "naku" you raise the toe of your left foot slightly up and immediately give a slight tread on the mat, keeping your right leg in position. Both hands are stretched forward just in front of the abdomen, lightly fold each hand and slightly raise both wrists. As you give a light kick on the mat stretch both hands downward, and stretch the fingers very lightly and snap them as if you were splashing water off your hands by waving your wrists when your hands are wet. In doing this you straighten yourself a trifle backward and support the weight of your body on your right leg. This is the 4th action.

(5) This is a repetition of the 4th action. With "Ugu" you raise the toe of your foot slightly and give a light kick on the mat. Fold both hands lightly and when you raise both wrists stretch both arms downward. As the mat is lightly trod by your left foot the fingers are lightly snapped and stretched. This is the 5th action.

(6) (Fig. V) With "isu" you leave your right foot in position, while you pull your left foot one step backward so as to have an erect poise, with both legs kept together. Both hands are placed just in front of your chest which is tapped lightly. The face looks straight forward in the 3rd, 4th, 5th and 6th actions. The point of the 6th action lies in pulling your left leg one step backward and clapping the hands.

The 6th action is succeeded by the following syllable "wa," with which the 1st action is repeated, then the repetition of the 2nd action and so on until the second 6th action. Thus the song "Haru-no Yayoi" is sung in full, keeping time with the corresponding dance. Let me explain by the following table how each action is applied to each phrase of the song:—

Hand-and-Foot Gestures of the Home Dance

(1)	(2)	(3)	(4)	(5)	(6)
Haru no	*Yayo*	*i ni*	*naku*	*Ugu*	*isu*
wa	*u-u*	*u-u-u*	*Ume*	*no*	*Koe*
da wo	*U*	*me no*	*Koe*	*da wo*	*mite*
toma	*ru koto*	*sekina*	*yo don*	—	*don*

Each verse of this song "Haru no Ya-

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yoi" is of 23 times, and when these twenty-three tunes are dividedly applied to the six actions of hand and foot one phrase in the song is short in the 4th time of the corresponding dance, to the performer's inconvenience. Therefore, only in the 4th time instead of repeating in the 5th action the same hand-gesture as in the 4th action that of the 6th action is done by the phrase "Don." In other words, in the fourth or final dance the 5th action is omitted. In the lunar calender, in leap year one day is added to the days in an ordinary year, but it is the reverse in the case of the Home Dance, because one action of hand and foot is omitted in each fourth dance. This apparantly seems to cause a mistake, but i is not so in reality. Only remember that you should clap your hands with the phrase "Don" at the end of each song.

As I have already said, this dance is not necessarily confined to the song "Haru no Yayoi," and you will find it interesting if you collect and use various songs of a 7, 7, 7, 5, note, similar to "Haru no Yayoi."

The first essential in such a simple dance as our Home Dance is to learn the correct way of treading the foot. If your steps are correct you can dance with the others although you may make trifling mistakes in hand-gestures. On the contrary once your steps are wrong you may come into collision with another dancer, which will break the steps of the other participants.

The method of treading is as shown in the illustration. The steps shown with shading are those in their correct position while your hands are in action. The steps shown in white are those in the previous positions. See the foot-print of the left foot in Fig. 4, and you will find only the end of the foot shown there. It is because because in the 4th as well as the 5th action your left foot is used only for lightly kicking the mat with the toe. The circle (its whole line shows the original positions of the dancers, and from Fig. 1 to Fig. 6 only part of the arc of the circle is shown) is trod on by all the dancers taking part in the Home Dance; the dance round this circle line. As the illustration shows, by performing the 1st, 2nd, 3rd, 4th, 5th and 6th hand-and-foot gestures you will have moved just one step to the left along the circle-line, thus by finishing one verse of "Haru no Yayoi" you will have moved four steps to the left. In this way the dancers move round step by step along the circle.

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The Truth About Chinese Finance

(**VII**—*Conclusion*)

By M. Kimura

FROM my preceding article, it may be concluded that the present financial crisis of China was brought about by the fact that her political foundation nearly collapsed and the central ruling power was lost by the establishment of the democracy, in addition to her existing financial disorganization and complications and her loose and imperfect financial policy.

Many people have emphasized the needlessness of taking a pessimistic view regarding China's financial position, on the ground of her rich economic resources and her immense population.

M. Baboux, Chinese Government Adviser, stated emphatically in his financial readjustment plan that the amount of taxes paid per capita in China was only 1 1/5 *gen*, while it was 170 *gen* in England, 90 *gen* in France, 24 *gen* in Italy, 30 *gen* in Belgium, 120 *gen* in the United States and 16 *gen* in Japan and even in Oriental dependencies, it was 7 1/2 *gen* in the Philippines, 5 1/2 *gen* in French Indo-China, 9 1/2 *gen* in Siam and 16 *gen* in the Dutch East Indies; that although bond issues had remarkably increased of late in China, yet the burden per capita was only 4.5 *gen* as against 1,440 *gen* in England, 1,310 *gen* in France, 433 *gen* in the United States, 112 *gen* in Belgium, 190 *gen* in Italy and 50 *gen* in Japan, and that in view of these facts there should be little anxiety about the financial difficulties of the country, provided her political position could be improved.

It cannot be ascertained just what national burden is imposed on the Chinese people. Yet it would seem to be sure that they are not overburdened, when compared with their actual economic capacity. So long as a political foundation is not established there and the political organization has the radically great faults already stated, it is hopeless for China to extricate herself from her existing straits, however rich her economic sources may be.

When the actualities of China with a history of thousands of years and a huge land, populated by hundreds of millions of people, are considered, however, we cannot but think extremely doubtful the political unification of the country.

She had not a few periods in the past, when she was nationally united, but at the same time, there were not short periods, when she was split into sections. Even in the former periods, the central power and ordinances could not rule the whole land, except only for about one hundred years at the beginning of a certain dynasty, when the Central Government could freely execute the financial administration of the provinces.

It was, therefore, very seldom that the country had centralization of power. The Ming and Ching Dynasties were periods, when the peculiar Chinese politics attained the highest development and

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her political administration was comparatively harmonious with Chinese society.

The revolutionary war entirely destroyed, however, the formal centripetal force, which had been maintained with great difficulty by the Ching Dynasty, and brought into power the centrifugal force, which had been gaining in strength by the inertia of the past hundreds of years. It would seem be to impossible to conduct the state affairs of the country in a way which is antiquated and is against the tendency of the world.

What makes is so hard to unite China and to organize a nation with the centralization of power is the fundamental reason that the Chinese people generally lack a nationalistic or political idea, although due in no small part to the great difficulty of administering the vast country, divided into many provinces, each of which stands in different circumstances from the others, under a uniform policy.

The word country as used in China since ancient times does not mean the whole nation, but simply a province held by a feudal lord. China has existed more as a big social body than as a state.

Chinese statesmen have made it their principle to govern the people by moral influence and have not directly interfered in the actual life of the people. Their traditional ideal of political administration was to rule by not ruling or to reclaim the people by leaving them alone. Politics has not, therefore, spread in the country and has been only an amusement of the book-readers, having no contact with the actual life of the people.

As a natural consequence of this, the system of self-government developed more and more among the people, until they felt little necessity to be protected politically by the Government. Especially, the modern system has made it a feature to have no direct subordinate relation between the central and local Governments, and an attempt has been made in it to make the Government officials of the state restrain each other, in order to prevent them from privately cultivating their influence. This is ideal autocracy. But at the same time, it has the fault that no individual has had sufficent authority or full responsibility.

Especially, local officials have not been allowed to receive appointments in their native places, but elsewhere where they have only sought their self-interest by exploiting their important power of tax collection, regardless of the local people's interests, leaving the management of actual administrative affairs with non-official persons. This administrative system is most convenient for them to advance their own interests.

The people have, therefore, looked on politics as an evil and have wished to escape from it, paying taxes in the same frame of mind as paying tribute or ransoms to rebels or bandits. They lost the idea of official protection, while the guild and other systems developed among them, and these self-governing bodies came to attend to such important phases of civil administration as the relief of the poor, education, etc. and even police and judicial affairs.

Modern China has, therefore, been virtually a collection of local self-governing bodies, established in sections, although she is seemingly a big country. These are the only living and systematic bodies in China which the people regard

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as the foundation of their life, entirely apart from politics.

Wars and disturbances in China have, therefore, been contests among sections of people, who make politics their amusement or profession, and have been storms only on the surface of society, having no direct connection whatever with the mass of the people, which constitute the inner and substantial part of it.

This negation of the state and politics by the mass of the people makes the possible international management of Chinese financial and other administrative affairs fruitless and only an impediment to Chinese spontaneity, for it will have almost no bearing on the actual life of the nation.

For the Powers, it is more necessary to awaken the Chinese people to the importance of the state and politics, urging their self-consciousness and self-exertion. We can only expect the unification of China, when it stands on the basis of the self-consciousness and the fire of patriotism of her people.

For the present, however, the political and financial administration of China on the principle of the centralization of power is hopeless. It was attempted, without success, even towards the end of the Ching Dynasty, which had been the centre of power of the country for 200 years, and it has less possibility of success to-day, when the former centripetal force has been completly destroyed and the centrifugal force has developed rapidly. The country has, therefore, little capability of unity except on the basis of a peculiar form of the federal system.

It would not seem to be a matter of great difficulty to build the foundation of national self-government in China by the clever use of her comparatively developed self-governing bodies, of which a description has already been given.

The present contract system of civil administration, which is considered the greatest source of evil in the civil administration, must be abolished and replaced by a local government system. Then, the local officials will become more sensible of their duties and will more seriously regard local interests and well-being than in the past, doing away with evils existing for thousands of years.

Chinese armament may be abolished and the self-governing bodies may be entrusted with the guarding of the provinces, without any fear of danger, for the balancing of power among the Powers will limit the land to be invaded and the independence of the country will never be endangered even on the abolition of the present national defence system.

The most advisable way to be taken hereafter would be to limit the rights and duties of the central Government and curtail its finances, as far as possible, and to make decentralization a fundamental national policy, avoiding too much centralization of power as hitherto. It should be a principle to finance the provinces with their own incomes, while their independence is recognized to a degree. This will do away with the evils, which have rendered it difficult for the Central Government to carry out its policy in the huge country, to which it has issued orders that are dead letters.

The Chinese are possessed of a particular local idea and a strong love of their native places, due to their developed self-governing idea and their intense ancestor-

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worship; and when each province establishes a government on the principle of autonomy, a local administrative and financial foundation may be built by it earlier than is expected at present.

If the Chinese nation is so politically incapable as to be impossible to have its national constitution by self-governing administration, then it will have to be deemed a country in which neither republicanism nor constitutionalism can be practised, and which cannot but be governed by a political system of a specially low standard of morality, for whatever form of government may be adopted in the country, the political morality of the nation constitutes its final basis.

In the history of China, there are examples of her spontaneous reformations by military power, and although this kind of reformation may seem to be the shortest cut and most advisable way to-day simply for her unification, it is little worth recommending, for it lacks perpetuity and will leave a root of evil for a future time.

In a word, the question of Chinese unification will have to be pushed on the basis of a local self-government system, but even this can not be expected to be crowned with success, unless it is preceded by the self-consciousness and spontaneity of the Chinese people.

In the existing conditions, however, it is doubtful if China can soon re-construct herself, and she will have to rely upon the Powers' help. This help must not be given in a way to retard the spontaneity of China, for that cannot be advantageous to her. It should not go beyond the extent that the accomplishment of the object is assisted, while steps are taken for promoting the self-consciousness and exertion of China.

For China, it must be advised that she should be magnanimous enough to receive the major countries' instruction and aid toward the achievement of her great work of doing away with the evils of long standing, without being caught simply by the vague argument of national dishonour in relying upon foreign help.

China has recently been very anxious for the recovery of her national rights, while she has paid little attention to the more important question of domestic administrative improvement. The Power should give sincere help in the furtherance of this latter question. Their acceptance of Chinese requirements for loans and their arrangements for an increased import tariff in the past were only because of their anxiety as to how to ingratiate themselves with her, and it has contributed nothing towards the improvement of Chinese finances, but to increase the burden of the Chinese nation. This decidedly must be avoided and substantial help should be given to the fundamental political reformation of the country in its stead.

In the thorough re-construction of China, she will have to rely much upon the development of her natural resources. With the people's real ability increasing with this development, more resistance may be offered to the pressure of the military clique, and the nation itself will extend the governmental machinery from the present local bodies and self-government system to the provinces and then to the whole country, until there is a complete united national political organization, based on the interests of the people. It

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is necessary for the Powers to help forward the realization of this.

No Chinese financial reforms can be effected but by her political re-construction, and political re-construction will have to be based on the local self-government system and will be by industrial development.

In helping China in this, the Powers must not take any steps calculated to provoke the conceit of the Chinese, nor to retard their spontaneity, making it their key-note to benefit the whole nation without being affected by the superficial conduct of a part of the Chinese professional politicians.—*(Concluded)*

Much of the power used in farmhouses in the interior is still furnished by these primitive waterwheels, an interesting contrast to Japan's great hydro-electric enterprises.

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Power of Military Art and Power of Love

IN November, in the 13th year of Kanyei (1636), a Korean ambassador came to pay tribute to the Third Shogun Tokugawa Iyemitsu. He presented to the Shogun various Korean products, among which was a living tiger.

One day, the Shogun went to see the tiger in the Fukiage Garden of the Castle of Yedo, with hundreds of his retainers.

The young Shogun, in vigorous spirits sat near the verandah in front, with hundreds of feudal lords sitting on both sides of him in gorgeous attire. Takuan-Osho a Buddhist priest, and Yagyu Munenori a feudal lord, were among them.

Presently, the tiger, in a pen, was bought before them. It was about 5 feet in height. Every person knew tigers only in pictures, and had seen no living one. So they gazed at it with great curiosity.

The Shogun was interested in its yellow fur with black stripes. "How fine its fur is for its wild nature!" he said to his attendants, "can any one of you go and touch it?"

No one rose in response to the rash order. Even brave Abe Tadaaki only smiled bitterly.

"Does it look so fierce to you?" cried the Shogun with a displeased look. So saying, he looked on both sides and noticed Yagyu Munenori. "Do you think it so, too, Yagyu?" he inquired.

Yagyu Munenori was a son of Yagyu Muneyoshi, who had attained high proficiency in swordsmanship under Koizumi Hidetsuna, with whose approval, he created the Shinkage school.

He served successively Miyoshi Chokei, Matsunaga Hisahide and Oda Nobunaga as a master swordsman. When Toyotomi Hideyoshi brought the whole country under his sway, he lost his hereditary fief through slander. Later, he served Tokugawa Iyeyasu. Munenori, his son, was received in audience by his lord in the third year of Bunroku (1594) and fought bravely in the Battle of Sekigahara, siding with the Tokugawa family.

Muneyoshi died at the age of 80 in the

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11th year of Keicho (1606), and was succeeded by Munenori.

Munenori served in succession the first, second and third Tokugawa Shoguns. In the 6th year of Kanei (1629), he was created a daimyo with an annual fief of 10,000 *koku*, and was since then known as Yagyu Tajima-no-kami. He served as instructor in swordsmanship to the Shogun and was considered better than his father in the art.

When the tiger was presented to the Shogun, Munenori was at the age of 66.

In reply to the question of the lord, the veteran said, "All fierce animals are said to be tamed to men, when long kept in pens, and not to do harm to the feeder, but it would be dangerous to carelessly touch a wild tiger coming from a distance and not tamed as yet."

The lord was not satisfied with this reply.

"You speak of an animal-charmer, I suppose," he said. "You are a master swordsman known as a god of military arts and ought to be able to overawe the tiger by a shout of swordsmanship."

Munenori replied that he could perhaps do so by dint of swordsmanship, but that he was too advanced in age to do such a thing with the animal in the presence of his lord.

"Never mind, never mind, Munenori," shouted the Shogun. "When you succeed, it will do credit to the virtues of Japanese swordsmanship and will be an honour to Japan abroad."

Munenori could no longer decline. He saluted the Shogun and the others and rose quietly. With an iron fan in hand, he approached the tiger which saw him and suddenly grew fierce. Munenori stood before the pen, which he ordered the gardener to open. "Is it safe to open?" inquired the gardener, who was afraid. "It is safe," replied Munenori. The gardener still hesitated. "Don't be afraid, make haste," cried the hot-tempered and stout hearted Shogun, showing his resolution to come and visit the tiger himself, if Munenori flinched. At this, the gardener opened the pen, trembling. The tiger held itself in readiness to leap out, but Munenori stood close to the entrance. He then entered the pen fearlessly, holding out the iron fan in front. All looked on with breathless interest, and the Korean commissioners stared in amazement.

The animal became furious. But Munenori remained calm. He edged along, holding out the iron fan in front pointing it at the animal's eye. It gave a roar. Munenori having his eye upon its breathing, fixed his iron fan at its forehead and gave a shout. As if electrified, the tiger drew back its head, while its eyes glared with fury. The people were astonished. Munenori shouted once more, when the animal, fierce as it was, bent its forelegs and stooped with its jaw on the floor. Munenori gave a smile of satisfaction and got out of the pen composedly.

"Bravo! You are truly the god of military arts," cried the Shogun in admiration.

The Korean commissioners marvelled at it more than the others.

Munenori came back and took his former seat modestly. He prostrated himself before the lord as if he were ashamed of the feat as a useless show of his ability.

"You have done well, Lord Yagyu,"

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said Priest Takuan.

"I am ashamed of it as an unbecoming act for an aged man like me," replied Munenori modestly.

"No, no! It is an act sure to make Japanese military arts glorious in foreign lands as one of its virtues as our *iyesama* (the Shogun) rightly told you," the Priest commented, "I have been in friendly intercourse with you for many years, but have never before seen such a display of your skill."

As Takuan had spoken of Yagyu's high military proficiency in hearty admiration, the Shogun asked him, half in fun, what was Buddhistic vertue worth on the same occasion. "Nothing must be more satisfactory to you, the generalissimo of Japan, than to see such a splendid show of military virtue, and it is last that a Buddhistic virtue is sought for," replied the Priest with a laugh.

When asked again by the lord, Takuan explained that Buddhistic virtue is shown only when it is beyond the attainment of military virtue and that although Yagyu practised Dhyana, yet he had crushed the fierce animal by means of shouts of swordsmanship, in which he was mainly skilled, it being impossible to hope for the same thing from Buddhism.

"I have learned that it is the virtue of Buddhism to redeem all beings. Is it difficult to save the tiger as one without an affinity?" inquired the cynical Shogun.

"No," replied the Priest. "Any fierce animal can be saved by unbounded Buddhistic virtue, for all have the Buddhist nature. But there is a difference between crushing and saving."

The Shogun asked if the Priest could save the animal, instead of crushing it.

"Having myself no infinite virtue of Buddhism, it would be imposible for me to save the animal, but I think I can tame it at least," replied Takuan.

"That is very good," said the Shogun with interest, "The animal has been crushed by Yagyu by virtue of his swordsmanship, and if you could tame it by virtue of Buddhism, it would be the greatest national glory in foreign countries. I earnestly wish you to try at once, Takuan."

The Priest laughed and said, "It may not be so interesting or glorious. As you wish it, however, let me tame the animal."

He saluted the Shogun and other people and went down to the yard quite unpreparedly.

Priest Takuan learned Buddhism in the Daitoku Temple of the Zen Sect, Kyoto and became enlightened. He grew famous in the country. In the 13th year of Keicho (1608), when he was at the age of 35, he was invited by Toyotomi Hideyori, son of Hideyoshi, to the Osaka Castle. But he declined, as he had no desire for fame. After the fall of the Osaka Castle, he was called to the Imperial court by the Emperor Gomizuno, but he declined to go. Later, he was exiled to the Province of Dewa, accused of disobeying an order of the Tokugawa Government. He stayed there until he grew old, and was then pardoned by the third Shogun Iyemitsu on account of his old age, being ordered to be in Yedo. Yagyu Munenori had great faith in him and practised Dhyana under him. It was due to his efforts that he was pardoned.

The Shogun attained proficiency in

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fencing under Yagyu. In fencing, he was very strong in the offensive, but weak in the defensive, which often defeated him in contests with men of strong character. The young and spirited Shogun always complained of his weak point to Munenori.

Munenori spoke to his lord unreservedly, saying it was owing to lack of his mental cultivation and advised him to practise Dhyana. This advice was accepted and Priest Takuan was appointed the master of Buddhism to the Shogun, through Munenori's recommendation.

The Priest, who went down from the verandah, walked straight to the tiger and himself opened the pen. When the gardener tried to stay him, in surprise, he had half entered the pen.

The tiger became angry again at the intrusion of a atranger, and roared. Fearless and smiling the Priest entered the pen and closed it himself, after which he stood before the tiger, turning up his sleeves.

The people opened their eyes in amazement at his boldness, being unable to guess what he intended to do. The tiger at first appeared ready to spring at the intruder, but far from taking the offensive, it stepped back with its back raised and rounded like a rock, overwhelmed by the Priest's familiar airs.

The Priest bent a little forward and suddenly thrust out his left hand before the nose of the animal. This did not irritate it, but, on the contrary, it licked the hand tamely.

Yagyu Munenori, who intently gazed at this, sighed and lowered his head unconsciously, struck with admiration. The Shogun and all others were stricken dumb by the wonderful spectacle.

The Priest then stroked the animal on the head as if it were his pet dog, at which it lay down like a puppy and played with him.

The Priest laughed merrily and sat astride the tiger.

The event deepened the Shogun's faith and respect for Takuan. He could not, however, comprehend the reason why the animal was so tamed. He questioned Yagyu Munenori.

The master swordsman replied that the mystery of swordsmanship coincides with the enlightenment of the Zen sect as had been always elucidated by him, but that in fighting with a weapon, one cannot slacken one's attention in the least, for it often ends in a simultaneous stroke by the opponent, but for one, who has attained the perfection of Zen meditation and the stage of ecstasy, even deities can find no chance to attack, to say nothing of animals, and especially, Priest Takuan's attitude, full of love, and not hostile in the least shown before the tiger was enough to make it gentle to him.

As he spoke, Munenori was heartily ashamed of his unskilled and imperfect art, when compared with the priest's enlightenment.

The Shogun admired Munenori, who spoke his true feeling plainly and sincerely, while he was impressed with the profound enlightenment of Takuan. His mental culture in Buddhism had evidently a fruitful effect on his state administration. He often told his retainers that it was the the gift of Takuan and Yagyu that he could administer the state somehow or other.

The Shogun constructed a Buddhist

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temple at Shinagawa, Yedo, and gave it to Takuan in the 15th year of Kanyei (1638), two years after the tiger affair. Since then, the temple has been known as the Mansho-zan Tokaiji. The Shogun ordered Kobori Totomino-Kami, a famous tea ceremony adept and landscape-gardener, to build a garden and a tea-room in the temple. During the life time of Takuan, he often visited him.

Two years later, in the 2nd year of Shoho (1645), Takuan passed away in the temple at the age of 73, and in the year following, Yagyu Munenori died at the age of 76. The Shogun personally visited their sick-beds. This fact shows the great affection he had for them.

A mountain road near the headwaters of the Tama River, which furnishes Tokyo's water supply.

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The Editor's Diary

By Percy Whiteing

Tokyo Has New Mayor Tokyo now has a new mayor, in the person of Mr. T. Izawa, in succession to Mr. Zeko Nakamura, who resigned as a result of the city elections going against his party. Mr. Izawa was Governor-General of Formosa at the time of his selection for the mayoralty by the municipality, in this respect following in the footsteps of Viscount Goto, who governed the "beautiful island" before he became cabinet minister and mayor of the capital. Much political manoeuvering took place, including informal urging by Premier Wakatsuki, before Mr. Izawa decided to change offices. He is reputed a capable excutive, and much reconstructive work is expected from his administration, especially as he has a big majority behind him in the city legislature. Physically the new mayor is a small man, weighing only about 100 lbs.

Chain of Hoshi Drug Stores Mr. Hajime Hoshi, President of the Hoshi Drug Co., is reported to be completing plans for the establishment of a chain of 7,000 drug stores throughout Japan. An internationally known man, Mr. Hoshi is one of the most interesting and active figures in Japan's business world. I recall that about twenty years ago he and I were employed by the same firm, the American Trading Co., in its Yokohama office. He bought a motorcycle from another member of the staff and his circumstances were such that he paid for it in a number of monthly instalments. In the intervening years he has founded and controls one of the greatest drug manufacturing companies in Japan, capitalized at millions. At the moment of the great earthquake, September 1, 1923, Mr. Hoshi was engaged in conversation with another business man, on the top floor of the Hoshi Building, in Tokyo. He wanted to continue the talk, but his visitor declined by a hasty flight. Mr. Hoshi's next thought was for the welfare of his hundreds of workers at his factory in the outskirts of Tokyo. He rushed there, sent out the young men to buy all the bicycles they could lay their hands on, and again sent them out, thus mounted, to buy up all the rice they could find for sale in the surrounding region. Thus in the following days of threatened famine, his employees were well off as regards food. Charges have been made against Mr. Hoshi in connection with his handling of his opium interests in Formosa, but each time he has vindicated himself against these accusations, as well as others.

Aftermath of Nagano Riots Following the disturbances in Nagano Prefecture, in which a mob of countrymen, indignant at the abolition of police stations in their villages, entered the prefectural capital and beat the governor and created other riotous scenes, the situation has simmered down with the appointment ot a new governor. A large

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number of arrests were made, and on the other hand the restitution of the police stations is being considered by the central government. In the meantime the latter has been caused no small anxiety by the secession from the ministerial party, the Kenseikai, of its Diet members from Nagano, who charge that their prefecture was ill-used, by the government.

Sharp Earthquake Shock Reminder

Much panic and some damage, as well as disruption of communications was caused in Tokyo, and eastern and northern Japan, on August 3, by a sharp earthquake shock. The loss of life was very slight. The tremor, which occurred at 6.26 o'clock in the evening, was the most severe since that of the early morning of January 15, 1924, which in its turn was second only to the major cataclysm of September 1, 1923. As the anniversary of that fatal noon draws near, the people of the then devastated region not unnaturally are inclined to feel rather nervous at disturbances of the earth.

Unusual Weather This Year

The calendar rainy season, in June, which saw but little rainfall, has been followed, in August, by the greatest heat recorded for some forty years in Japan. For more than two weeks the thermometer, in the shade, climbed up to 90° F. and hovered between that and 100°, even exceeding the latter figure in some cities. Some deaths and many cases of prostration and insanity were reported. The figures may not seem very severe to those accustomed to hot, dry climates, but the summer heat in Japan is accompanied by a humidity that increases its oppressiveness much above the actual thermometer reading. The result was an unexampled exodus from the cities to the comparative coolness of of the pleasant mountain and seaside resorts with which this country is blessed in such abundance.

Disasters By Flood

The delayed rains struck the country in the form of typhoons in July and August. Considerable damage was done throughout Japan; Tokyo, as usual, escaping with the minimum. It assumed the proportions of a catastrophe in north Japan, however, where the rushing flood waters, bursting from the Shinano, Mogami and other rivers, caused some 400 deaths, and millions of yen property demage, in Akita and Yamagata Prefectures. Two important cities inundated were Niigata and Nagaoka, in the heart of the petroleum producing district.

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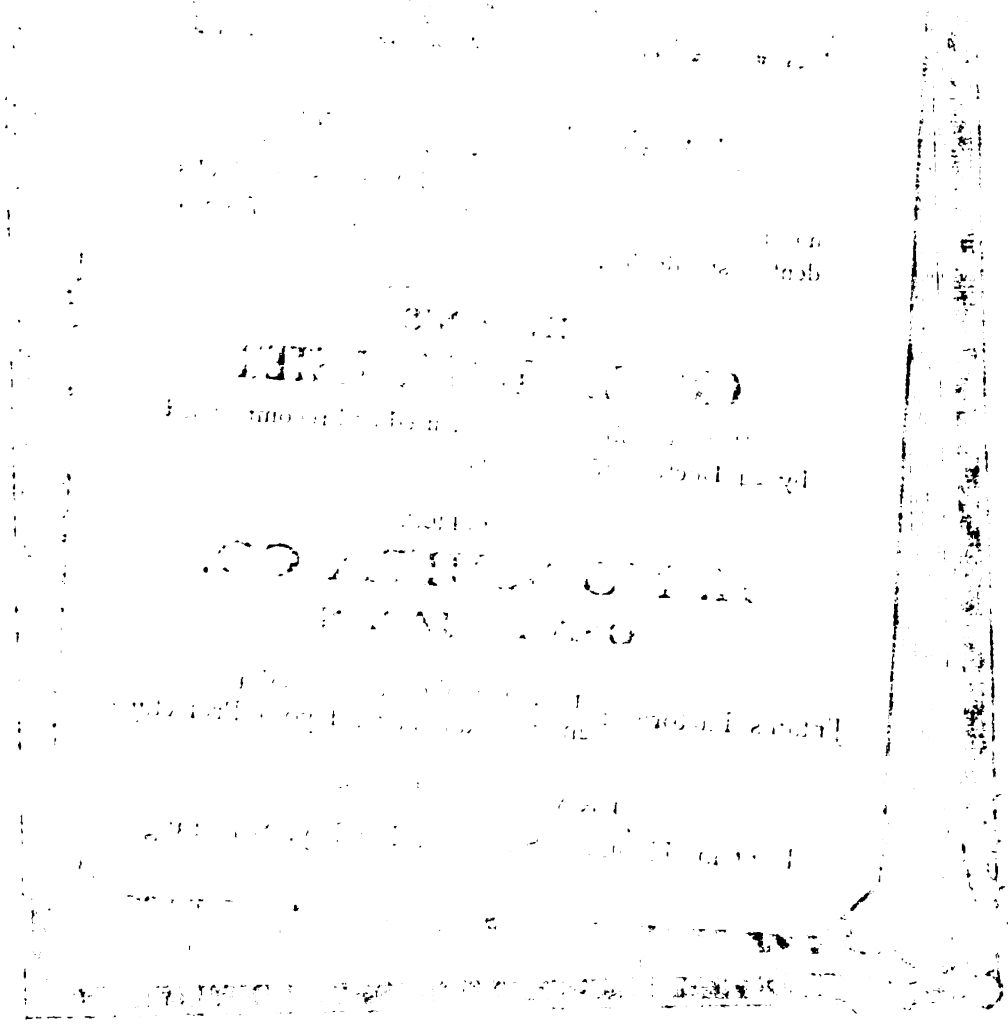

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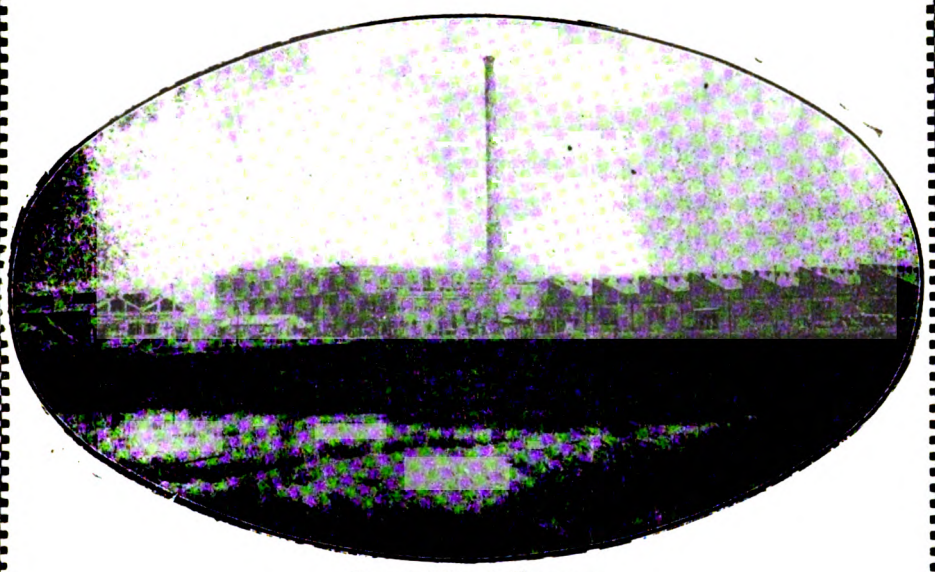

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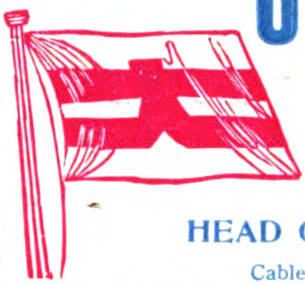

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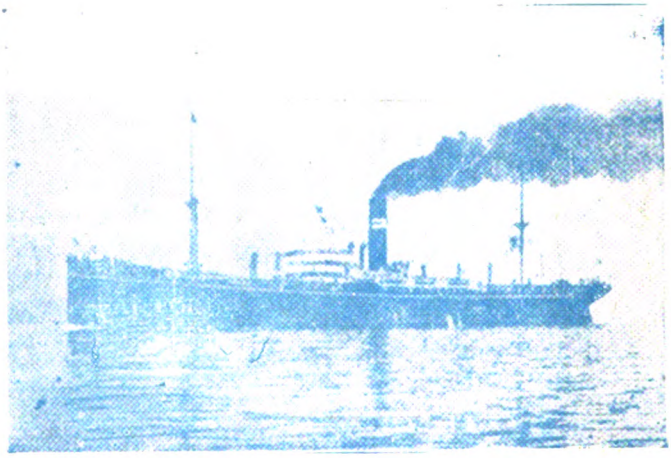

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